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CUNIPAGE



AND YOU ARE...?



SHAWN MILLER
Scuba instructor, Ocean Sports

I've heard that there are two kinds of divers: those that pee in their wetsuit and those who lie about it. True? If it's a rental suit, yes. I've peed in my fair share of rental suits. But you never pee in your own suit.

What's the coolest thing down there? Uh, me? Apart from that—a chicken head.... It's one of those giant mascot heads; you're swimming with almost no viz, and suddenly this giant chicken head suspended on a chain comes out of nowhere, with its frozen stare of death. Okay, we mock the chicken head.

On a scale of one to ten, where does Edmonton rank in world diving? Good lord. Do you want anyone to dive here, ever? It's not that there's no point

diving here, the skills that you learn, you'll appreciate later. No dive is ever a zero. But I would say, being generous, a two. Saskatchewan would be a one.

Best place you've ever dived? Grand Cayman. You see everything, every time, every dive.

And the coolest thing you've ever seen? On my birthday, I'm down 100 feet off the Cayman wall, and directly below me, a 10-foot-long hammerhead. Another one would be when I swam with a spotted eagle ray. They're huge, and they just don't go near humans, but on this occasion, he slowly swam right by me. We just trusted each other. It was a Zen thing.

What's the best thing about diving? You can see more life in one hour underwater than you can in three years on the surface.

Okay, you've been in the water for two hours; you're tired, you're cold and you're hungry. What's your top post-dive meal? If it's the last dive of the day—a snifter of spiced rum. And Wethers Original. Man, when you've been breathing that dry air, and you need something to get rid of the salt-water taste, that is the sweetest piece of candy you will ever suck on.

JESSICA McGOVERN

For more with Shawn, see our website at seemagazine.com

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magazine

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Fraser Wronko
104 Accounts

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Très vogue



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6AM BBC WORLD SERVICE BBC World Service updates weekdays at 8am, 9am, noon, and 7pm, on weekends at 2pm.					6AM BBC World Service New Show TBA	6AM GET YOUR JAMMIES ON Mark
7AM YOUR MONDAY MORNING WAKE-UP CALL Jessica	7AM MAKIN' WHOOPEE Chad & Colin	7AM CLOCKWORK ORANGE JUICE Moose Brothers	7AM 22 & 50 SONGS Melanie	7AM CRYSTALIZATION Crystal	7AM SENIOR BLUES Cassim TOAST MARKETING BOARD Marc M	7AM VOICE OF ETRIEA JM
9AM MUSICAL TAPAS Kristina	9AM PUTER IN D FOR DANGLE June Yates	9AM PRAIRIE GAUCHO Idris	9AM ROVING ROUTES Yovella	9AM ACIMOWIN Phoenix	9AM MUSICA NOVA Robin	9AM JAZZODOLOGY Steve
11AM THE CUTENESS QUOTIENT David	11AM GET SOME WEST Babe Lloyd	11AM THE IPSO FACTORY Buster Friendly	11AM WORDS ON RADIO Literary Arts	11AM MATH ROCKS Jill	11AM ALTERNATIVE RADIO Progressive Lectures	11AM RADIO KATHMANDU: A SUNDAY BRUNCH IN NEPAL NE
1PM THE RHYTHM METHOD Dwayne	1PM TRAINING SPACES TELL IT LIKE IT ISN'T Field	1PM THE BARCLAY HOUR Shen Barclay	1PM YOU'RE SOAKING IN IT! djwetspot	1PM FAKE IT TILL YA MAKE IT Laura & Sarah	1PM RESISTANCE Dave & Lex	1PM RAGAS & RHYTHMS Imran and Janine
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5PM DEMOCRACY NOW! Alternative News	5PM TERRA INFORMA Local Environmental News	5PM RADIO OUTPOST Engaged Travel	5PM YOUTH MENACE Youth Justice	5PM MOVING RADIO Film & Video	4PM CATCH THE BEAT Cam	4PM SIN FRONTERAS Sergio
5:30PM COUNTERSPIN Countering Media Spin	5:30PM RISE UP: RADIO FREE EDMONTON Alberta Politics			5:30PM ADAMANT EVE Feminist Radio		
6PM BORROWED TUNES Joel	6PM CATCH THE WAVE Youth Radio from Vic Comp	6PM THE TERRORDOME: The All-World Afrika News Service	6PM NEWS & MUSIC FOR THE GLBT COMMUNITIES	6PM LIZA'S PILLS Heather	6PM BPM David Stone	6PM POLSKIE RADIO Bogdan
7PM ONE HOUR TO MADNESS & JOY Tony	7PM AUDIOPHILIA MEMORABILIA Julie	7PM CALLING ALL BLUES Grant Stovel	7PM PRAIRIE PICKIN' Doug & Rob	7PM SOUNDS UKRAINIAN Lada	7PM ELEKTRIK SEX TELEFON Eddie Lunchpail	
8PM SOUL SHAKEDOWN PARTY Mick Sleeper	8PM WITCHING HOUR Scorpia	8PM THE SOUNDS OF FOLKWAYS Aaron L & Farris	8PM ASIKO PHANTOM PYRAMID Minister Faust & Bongbiemi	8PM FOURRE-TOUT	8PM HOUSE UNDERGROUND FM DJ Xu	8PM ETHIOPIAN BISERAT
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10PM BETWEEN YESTERDAY AND TODAY Alana	10PM THE DARKNESS OF MY SOUL Raven and Esper	10PM KAMIKAZE COMEDY Lars & Powerman	10PM ELECTORPROLAPSE DJ Kuch	10PM ALTERED STATES The Professor & The Juggernaut	10PM FRESH TRACKS Mother Peace	10PM DREAM MACHINE Daniel Buxton
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LEGEND

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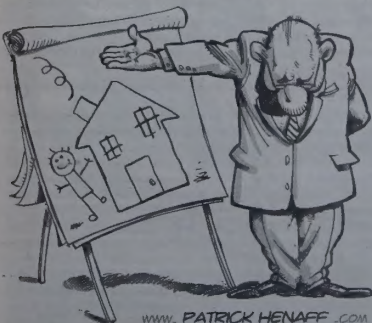


WEDNESDAY, OCTOBER 25, 2007: Greenpeace protesters Mike Hudema, Denise Ogonski and Greg Farrants stand on the front line as they are confronted by management of the Ukrainian Unity Centre during a dinner where Premier Ed Stelmach was expected to hint at his projected plan for oil royalties for the province.

FOOL ME ONCE...

ED STELMACH HAS CREATED THE ALBERTA SECRETARIAT for Action on Homelessness and promised to end homelessness in 10 years. In other words, he's created another level of bureaucracy between the people on the street and a warm, permanent bed. Or, to be blunt, he's created a way to look like he's doing something impressive, without actually having to act. A

2017: THE ASAH FINALLY UNVEILS ITS SOLUTION AGAINST HOMELESSNESS



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plan to make a plan is no plan.

When the provincial task force on affordable housing was stuck last winter, the members gathered feedback from the grassroots—groups fighting homelessness and citizens in need of affordable housing. The taskforce then offered a set of recommendations that were not fully implemented. What's to say this new initiative will be any different?

BY THE NUMBERS: POVERTY IN EDMONTON

Homeless: 2,618
Food bank users: 143,436
Workers earning \$12/hour or less: 25 per cent

Source: Statistics Canada and the Edmonton Social Planning Council

THE RIGHTIEST RIGHT OF THE RIGHT

THE WILDROSE PARTY, A SELF-DESCRIBED RIGHT-WING alternative to the provincial Conservatives, hashed out some policy positions at their founding general meeting over the weekend.

First off, let's consider just how far gone these wannabe small-c conservative saviours are if they think Alberta needs a right-wing alternative after 36 years of Tory rule. What would they do—abolish government? End all taxes? Exhume Pierre Trudeau and flip him the bird?

Okay, not quite, but close. While the party fell short of advocating a ban on gay marriage, the five-month-old, 400-member-

strong party does support the "traditional family," would discontinue abortion as part of the public health system, would advance the "lowest possible taxes" and would advocate for "self-directed communities."

And as if the oil royalties debate weren't distorted enough already, the party is advocating that royalty rates stay the same, which only serves to make Ed Stelmach look like the middle ground, when in any other province, the Tories would be the far-right option.

FIRST THINGS FIRST

YOU ALWAYS "HAVE TO BE PREPARED EARLIER FOR AN election," said Ed Stelmach after a weekend strategy session.

He's right... unless, of course, you're the one who gets to set the date for the vote. No chance of calling a snap election and catching yourself with your own pants down.

Many Albertans might be more comfortable if the election were delayed until the new royalty regime was enshrined... however that gets done these days. (Do they still hold votes in the Legislature, or is it more of a memo deal now?)

Not that we think for a moment that Steady Eddie is going to pull a fast one on us, but we'd hate to have an election and then find out later that there was some misunderstanding when Mr. X explained things to Mr. Z and that some of the changes were only written on an envelope that someone left on the bus, etc.

And then, if the people aren't entirely satisfied, they can elect someone with a better plan, no matter how strongly the premier insists that the issue has been put to bed.

"WE DO RESERVE THE RIGHT TO CHERRY-PICK—THAT IS OUR JOB."

— Alberta Finance Minister Lyle Oberg on the royalty review.

Camsell in distress

Inglewood community in bitter struggle over abandoned hospital site



10 YEARS AND COUNTING

Inglewood resident and community league member Jennifer Solly at the Charles Camsell hospital.

EVERY MORNING JENNIFER SOLLY looks out her window at the abandoned Charles Camsell Hospital with mixed feelings. She's angry that after 10 years and hours hours of consultations with a developer, the hospital and the surrounding 4.7-hectare grounds still sit empty. She's also not keen on the current plans for redeveloping the site, which include two nine-story apartment buildings and affordable housing.

"I know people always say 'not in my backyard,' the old NIMBY thing," says Solly. "However, I think we have been very good about our backyard. We have taken assisted living facilities, we've taken seniors, and we've got a good share of affordable housing.... What we need is an opportunity to share some of the upper-end-income people."

As long as she's been living in the tree-lined Inglewood neighbourhood northwest of downtown, the hospital building at 128 Street and 114 Avenue has been a sore point for

the community. When the province owned it, the situation wasn't dire. For the most part, the building stood empty, but security was high and the hospital occasionally hosted conferences, police and fire training exercises, and even movie nights.

But once the site was sold to developer and architect Gene Dub, the situation deteriorated, Solly says. Security waned, allowing trespassers and vandals to move in. Dub put up a fence, but Solly still sees kids jumping it and hanging out around the old hospital despite its asbestos-ridden walls and broken windows. Last November, the hospital caught fire and the barriers that had been erected to keep out trespassers delayed firefighters.

That was a year ago. At the time, Ron Hayter and Kim Krushell, councillors for the area, both called for a speedy redevelopment. However, the rezoning application for the site still hasn't passed city council, even though the city's infill policy stipu-

lates 30 per cent of the city's new growth should occur within existing neighbourhoods. "At the speed that the rezoning is going, we're just hoping it'll be rezoned by the summer!" Dub says.

"Without a doubt, if we had the original density, we could have affordable housing."

GENE DUB, ARCHITECT AND DEVELOPER

COMMUNITY CONSULTATION

Dub purchased the site in 2004. A former councillor and the architect behind City Hall, Dub has a background in restoring old buildings, including the McLeod Building downtown and the 104 Street Lofts. He intends to convert the hospital into apartments. The remainder of the grounds will have a mix of apart-

ment buildings, townhouses, and a few single-family homes. Dub's plan is in sync with the city's encouragement of infill housing. But although it's significantly less dense than his original proposal, it's still a hard sell for the community.

When community consultations first started, Dub met with concerted community opposition to a plan that would have doubled the community's population with 1,200 living units. He's since conducted extensive consultations, especially over the past year. As it stands now, the redevelopment will feature townhouses and smaller apartment buildings, with the largest two at nine stories each. (The entire project will bring roughly 1,800 more people into the community of about 6,000.) Dub has also promised pedestrian lighting, public art, a small park, rooftop gardens, large trees and varied architecture, and the community has expressed qualified support.

Solly and community league president Paul Adams are resigned to Dub's current proposal. But neither is happy about having more apartment buildings in their community, which they say will conflict with the surrounding single-family homes, and preserving the Camsell Hospital building means little to them.

DELAYS, DELAYS, DELAYS

For his part, Dub has worries beyond community displeasure.

affordable housing in every new residential building. The development industry has raised legal questions over the plan, saying that the city does not have the power to enforce the policy under the municipal act.

Dub claims that if he builds the development at the reduced density the community has insisted upon and adheres to city policy, he won't be able to afford add-ons like geothermal heating and rooftop gardens he originally planned on. "You can only do so many things before it starts to not make any economic sense," he says. "We have no intention of going back to the original density. But, without a doubt, if we had the original density, we could have affordable housing."

City councillor Ron Hayter finds Dub's position hard to swallow. He's a vocal supporter of the five per cent affordable housing policy and doesn't understand how such a small request on a huge project could be a deal-breaker. "I don't see the five per cent as being a major handicap," Hayter says.

After 10 years, the residents of Inglewood just want the hospital rebuilt and the area to become a vibrant part of the community again, Adams says. That's why both he and Solly have lobbied the community to support the current proposal. Obviously, an abandoned hospital in the middle of a residential neighbourhood isn't in anyone's interest, and the quicker building starts, the better, says Adams. "I'm not too pleased about it, but there is a lack of alternatives."

At the Inglewood Community League general meeting on Friday, opposition to the apartment buildings was strong and one resident even accused Solly of being in league with the developer and vowed to oppose the plan at city council on his own.

The rezoning application should reach city council early next year. If approved, Dub must still develop detailed plans before construction begins. For the time being, the Charles Camsell Hospital site remains empty.

ANGELA BRUNSCHOT

IN BRIEF

THE FAIR NEXT TIME?

CITY COUNCIL IS OFFICIALLY considering a bid for Edmonton to host a future World's Fair.

On Monday, city council's special initiatives for the next term were announced, and the World's Fair turned up under the leadership of re-elected councillors Jane Batty (Ward 4) and Karen Lebovici (Ward 1). The idea is been kicking around for at least a year as yet another way to "put Edmonton on the map."

Batty and Lebovici will research costs and responsibilities and explore whether the surrounding

municipalities are interested in Edmonton hosting a World's Fair.

Another factor to consider is whether Edmonton even has a chance of winning, since Ottawa and Montreal also have groups advocating serious bids.

"We have to make sure that we are not overextending ourselves," Lebovici says. "But that's also a little bit what a World's Fair is about. Putting your best foot forward and defining who you are as a city."

Besides a branding exercise, promoters of big events like the World's Fair offer promise economic growth and job creation. When Toronto's plans for the 2015 World's Fair fell through, the estimated loss to the economy was \$13.5 billion and 140,000 jobs.

But the fair's economic benefits

are no sure thing. In 2000, Hanover, Germany had to drastically cut ticket prices to keep attendance up.

Social justice groups like the Vancouver Anti-Poverty Committee also point to the adverse social costs of these large-scale international events.

After the Vancouver Olympics were announced, the city promised 800 units of affordable housing as well as additional housing for Games workers to ensure the event did not cause more homelessness. With two years to go before the Games, both projects look unlikely to come to fruition.

MAKING PLANS FOR EDMONTON
STARTING ON WEDNESDAY AND continuing through the weekend, Edmonton citizens are hashing out

Edmonton's planning priorities for the city's new development plan.

The current consultations will look at Edmonton in 2040, with three different growth scenarios. The first is a continuation of the suburban growth we have now, which would result in the dominance of personal automobiles and increased taxes.

The second is a "compact" growth plan which calls for increased population in mature neighbourhoods and a more efficient public transit system.

The third scenario focuses on economic growth and uncontrolled development, which would lead to the consumption of almost all available land and a neglect of public transit.

The three options are deliberately framed as extreme scenarios in order

to get a broad idea of what Edmonton sees as its priorities over the next 30 years.

Bill Eadie, a Glenora resident and representative of the Mature Neighbourhoods Action Group, says he's pushing for a strong LRT system and large apartment buildings near public transit. "We should move as rapidly as possible to build the complete backbone for the LRT system," he says. "The federal and provincial governments have some cash right now and we should take advantage of that."

Edmonton's last development plan was created in 1998, before Anthony Henday Drive and the growth pressures of the oil boom. The draft plan will reach city council for approval in early 2008.

ANGELA BRUNSCHOT

Sizing up Ed

Ralph (Not Ralph) walks the Tory dinosaur

ANYONE WHO WATCHES HIM ON THE television will find it hard to believe that it's been more than 10 months since December 3, 2006, the night Shifty Ed Stelmach surprised everyone and sneaked up the middle between "Calgary" Jim Dinning and Ted "Right Makes Right" Morton on the second ballot to replace Ralph Klein as premier of Alberta.

Since then, there have been lots of firsts for the new premier—his first cabinet, first rejection of the idea of "managing" Alberta's economy, first day as premier in the Legislature, first time rejecting a government committee's recommendations on a key issue in favour of supporting the status quo, first accusation of being a nice but otherwise inconsequential man... the list goes on and on.

CRAIG ELLIOT

SLO-BLOG

there was something, a phantom, or maybe a ghost—the ghost of Ralph!—hovering over the scene, but there wasn't.

That's not to say that a sort of Ralph hangover hasn't afflicted Mr. Stelmach's first 10 months at the head of the table. For one, we only began to realize how much space Ralph took up in this province's collective consciousness until after he left. During every serious public discussion in Alberta in the last 10 months, whenever there wasn't a buffoonish, attention-seeking outburst from the premier, didn't it feel

blame the man too much for not being Ralph Klein, we don't want to give him too much credit for that either. Sure, Mr. Stelmach added a few ruffles to gussy up our little democracy on the prairies. Government flight logs aren't state secrets any longer and MLAs from parties other than the Progressive Conservatives are now allowed on government committees. We've got a lobbyist registry, and the promised and delivered Royalty Review Panel (Evan Chapko, you're my hero!) submitted a very interesting report just over a month ago. That's more than Ralph would do, but even when Ralph wouldn't do them, it was still the very least we might have expected.

And then, after the royalty review board released their decision and the oil companies started their fake-crying, getting themselves invited behind closed doors to make their case a second time, convincing the premier to compromise the panel's already extremely fair deal, we got our best look so far at Premier Stelmach. And if you look at him just right, you find that he bears a strong resemblance to Premier Klein.

Most importantly, they belong to the same club, otherwise known as the "Us" club, which includes premiers, government ministers and the sundry bigwigs who receive invitations to secret "stakeholders" meetings, and should not for a moment be confused with the club against which they are eternally opposed, everybody else, most commonly

referred to as "Them."

There's been an argument against raising royalty rates that, while not nearly sufficient to make the case, can't exactly be ignored either. It's one the Auditor General forced home in his own recent report, when he pointed out that over the last few years, the provincial government has, either through sleight of hand or sheer anti-brilliance, made billions of dollars of perfectly collectible royalties disappear.

The money—however much it adds up to, wherever it comes from,

whatever we think might be a good idea to do with it—passes through Progressive Conservative hands before it goes anywhere else in Alberta.

And the Progressive Conservatives in Alberta, after 36 years of running the show, are too corrupt to know how incompetent they are, which reminds me of the only other interesting thing that took place so long ago now in the competition for the premier's chair: did anyone think to ask Lyle Oberg where those skeletons were buried?

I couldn't help but feel uncomfortable watching the premier saying his lines, mostly because saying them seemed to make him uncomfortable.

But they say you don't really become premier of Alberta until you've delivered your first taxpayer-funded fireside chat. I couldn't help but feel a little uncomfortable while watching the premier saying his lines, mostly because saying them seemed to make the premier uncomfortable. I thought for a time that it would have been in the spooky Halloween tradition to suggest that

like something was missing?

But this was our thing to deal with, not something to blame on the new premier. Ralph Klein and Mr. Stelmach are different. Whereas Ralph would go out looking for parades to get in front of, Mr. Stelmach enjoys parades quite a bit, actually, because he'll probably see someone he knows there.

But if we want to be careful not to

RANT ACID

BITTER ABOUT LITTER

This is an idea for the police and peace officers who roam Old Strathcona daily and nightly seeking out street people (most of whom are Aboriginal) to harass and displace. Perhaps while hunting for your prey, you public servants might spend some time picking up the trash you pass on our sidewalks and alleys. Seriously, let's outfit these civic employees (who are walking the streets anyhow) with trash and recycling bags. Now that's what I'd call cleaning up the neighbourhood!

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Religion: a necessary evil

Evangelism aside, churches serve a purpose

"IF THERE IS MAGIC ON THE PLANET, IT is in the water."

This quote from nature writer Loren Eiseley graces a trail map in the Weaselhead area west of Calgary's Glenmore Reservoir. Whenever I visit our friends to the south, I make a point of spending time among the streams, marshes and oxbow lakes of the Weaselhead. It's the closest thing I have to a "happy place," and it has been rudely defiled.

Some Bible-thumping twit has shoved a piece of paper under the map's plastic cover, explaining that "there is no magic." There is only God, who made everything, and His son Jesus, whom we should get to know.

Had the smug zealot who authored that bit of graffiti been present right then, I would have punched their holy-roller, happy-clappy face hard enough to produce ecstatic visions of Jerry Falwell.

In their absence, I ranted to a friend walking with me: "I don't go to their churches and post notes about how they're full of shit and they should wake the hell up!"

Which is true. I don't. Tilting towards the atheist end of the spectrum, I believe they are full of shit, but I don't accost the faithful, and I don't make any attempt to dissuade them from making fantastical nonsense the cornerstone of their existence.

I believe that contentment is rare

COMMENT EXILE

enough in this world that I don't want to mess with anything that works for someone else, ridiculous though it may be. However, to those of you wanting to "save" me, don't even think of e-mailing me invitations to worship Jesus, or I will post your addresses on fisting websites. Nothing personal.

My profound annoyance at the religious note was based in part on my anger at western religion's hostility to environmentalism and the ethical treatment of animals. The Bible says that man was given "dominion" over all other living things on earth, which has usually meant murderous exploitation. So, literally inserting God into a place His followers would maim doesn't sit well with me.

This entire magazine isn't enough to encompass my contempt and hatred for so much that religion creates and exacerbates. Richard Dawkins and Christopher Hitchens, leading lights of the atheist backlash, have nothing on me and my anti-righteous anger.

But someone like Hitchens, whose brutal takedown of Mother Teresa in *Missionary Position* I thoroughly enjoyed, goes too far. He attacks religion belief to the extent that he

claims it "poisons everything."

I don't think that position is logically defensible, and even if it is backed by a lot of empirical evidence, it is impossible to attribute the prevalence of suffering to religion. One doesn't need religion to be an asshole. Were religion to disappear tomorrow, we would still oppress, usurp, and systematically destroy.

At the same time, I am confronted daily by the fact that religious people are everywhere in the vanguard of those who feed, clothe, and house the needy, campaign for human rights, and generally do the grunt-work of civilization most of the rest of us avoid. It has always been so. The state safety net has still not

with religious in-your-face tactics in the public sphere, which should be a neutral space. And by neutral, I mean no pushing your message at people where it's not welcome. And if you have to shove a piece of paper into a map and deface it, that's a good indication it's unwelcome.

It reminds me of an old joke Woody Allen recounted in *Annie Hall*: Someone goes to the doctor and says, "Help us. My brother thinks he's a chicken." The physician asks why the family doesn't just tell the man the truth. The response: "We would, but we need the eggs."

Religion is irrational and often dangerous, but it does a great job of providing the eggs secular society can't or won't. As long as that

I don't accost the faithful, and I don't make any attempt to dissuade them from making fantastical nonsense the cornerstone of their existence.

replaced churches, even in the area of healthcare.

Is religion necessary for these things? No, but it certainly seems to help.

It's a shame that so much of this good work goes unnoticed or unappreciated, which I believe is mostly the product of general annoyance

remains the case, it wouldn't be a good idea for anyone who values the well-being of their fellow humans to get rid of religion.

As for the preachy religious folk, stay away from the park signs and we'll get along just fine.

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Outside looking in

Can Will Ferguson get serious for a moment, please?

SPANISH FLY
By Will Ferguson
Viking Canada, 393 pp. \$32

IT'S EASY TO WRITE A NOVEL ABOUT immoral people. What's hard is to make them likable. "Even though we shouldn't, I wanted people to be on the side of the con-men," Will Ferguson says of his new novel *Spanish Fly*. "I wanted the reader to be drawn so far into their world that you actually cheered for them. And you really should be cheering for them."

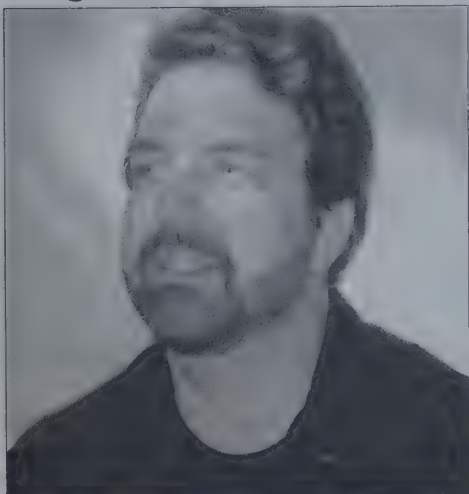
A well-known humourist and Canadian political historian, Ferguson has cultivated a reputation as a satirical insider who views Canadian idiosyncrasies with the fresh eyes of an outsider.

"Really, that comes not so much from Japan or South America," Ferguson says, reflecting on his extensive and prolonged travel experience, "but more from growing up in north Alberta." Originally from Fort Vermilion, a tiny hamlet 800 kilometres north of Edmonton, Ferguson may be able to see the absurdities of cosmopolitan Canadian culture and politics because he did, in fact, grow up outside it.

In that way, Ferguson is a little like the protagonist of *Spanish Fly*. Jack McCreary, a young man living in his out-of-the-way, quickly fading hometown of Paradise Flats meets Virgil Ray and Miss Rose Scheible, two opportunistic and charming con artists. Realizing Jack's intelligence and natural gift for the scammer's racket, the two take Jack under their wing, traveling across America's Depression-era dustbowl, teaching him their age-old trade. Along the way Jack dryly observes the absurdity of American life during the depression, and particularly focuses on the ambiguous morality of the official American position of neutrality towards the rise of Hitler's army and the beginning of European war. Meanwhile, Jack, Virgil, and Miss Rose use every trick in the book to extract every cent they can out of anyone who falls into their path. As Virgil says, "It's not stealing if they give you their money."

Although *Spanish Fly* is a truly funny novel, at first glance it doesn't seem to be typical Ferguson. "I didn't realize that it was a departure until everyone kept telling me that it was," Ferguson laughs. In fact, he says that although *Spanish Fly* lacks the broad comedy of his hugely successful 2001 novel *Happiness*, it nevertheless shares many of the same issues and concerns as his other work.

A historical novel as well as an examination of morality, *Spanish Fly* exercises the historian as well as the introspective self-questioner. "Con men ply their trade between the real and the ideal, between what we have and what we dream of," Ferguson points out—these themes being the basis of "self-improvement and self-invention," two things our century is increasingly becoming identified with. And Jack's dilemma isn't just over whether or not to continue



his lucrative new career. It's about the nature of morality itself, whether

we should or can choose to live a committed political existence in the

face of calamitous events such as the Depression or the rise of fascism.

"I wanted to write the ultimate con-man novel with tons of cons," Ferguson says. And while the cons are fascinating, and fascinatingly funny, they ultimately aren't the point of *Spanish Fly*. "I didn't want to make it easy on Jack," Ferguson admits, "it's so tempting... If I've done my job right, the reader has lost his moral bearing more than Jack has and is cheering for Virgil."

Spanish Fly also has the distinction of being one of, if not the first novel to have a soundtrack. "How come movies get soundtracks, novels never get soundtracks, damn it?" Ferguson laughs, explaining how the idea came about over beers while listening to Calgarian singer/songwriter Tom Phillips. Styled as a radio broadcast from the era of the novel, Phillips' songs evoke the time and place, even the characters, of Ferguson's story through Jack's favourite music—good old-fashioned country honky-tonk. Ferguson says, "the book is really rooted more in jazz but Jack is rooted in country," making Phillips the ideal collaborator for a publishing industry first.

MICHAEL MCNICHOL

NO SWINDLE HERE

TWO-TIME WINNER OF THE STEPHEN LEACOCK AWARD for Humour, Will Ferguson's work has a distinctively goofy quality. But in *Spanish Fly*, Ferguson eschews the broadness of some of his earlier comedy, writing a historical novel that's funny because of the absurdities of a time, its moral ambiguities, and even its catastrophes.

In subtle and not-so-subtle ways, *Spanish Fly* is concerned with questioning individual morality through dry humour. Is there a possibility of choosing meaningful behaviour, of "betting correctly" when you suspect the game is fixed? While knowing that you yourself have loaded the dice?

Jack McCreary (the youthful version of a character who appeared in Ferguson's *Happiness*) plays out this dilemma by fixating on words and ideas (such as "amoral" and Pascal's Wager), worrying that "neither Lord nor Lucifer was hiding behind the curtain, that we were all of us on our own." While these inner debates are occasionally tiresome, Jack's existential conundrum is balanced by the humour implicit in seeing someone (other than yourself) get swindled.

In spite of some self-consciously "historic" language and references, *Spanish Fly* clips along at a fast pace, mostly due to its humour, sensuality, and the ridiculously elaborate schemes Jack pulls off. Ferguson doesn't pass off any "mish-rolls" here—*Spanish Fly* is bona fide legal tender.

MICHAEL MCNICHOL

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MOST PEOPLE IN EDMONTON—AT least those inclined to eat the occasional po' boy or platter of jambalaya—are powerless to think of any place but Whyte Ave's Dadeo when it comes to Cajun food. There are a few pretenders to the hip diner's Cajun crown, but they haven't achieved the almost synesthetic blend of food, music and ambience that Dadeo conjures with no apparent effort.

That's not saying, though, that the other Cajun restaurants in town don't have anything going for them. The downtown Louisiana Purchase, for example, boasts a longer menu and a slightly more elegant atmosphere than the decidedly casual Dadeo. Then there's the Cajun House Restaurant in lovely downtown St. Albert, which cultivates a more generic appearance and presents a few non-Cajun menu options conceived to appeal to as broad an audience as possible.

A first glance at its sprawling interior confirms that this approach seems to be working. My co-diner and I were pleased we'd thought to reserve a Friday night table. Despite the bustling atmosphere—height-

ened by a legion of identically clad female servers, the most recent conscripts in a long line that had worn off all the paint shouldering and kicking open the kitchen's double doors—we were seated and seen to right away.

By all appearances, the Cajun House does not want you to suffer from lack of selection. On the low end you'll find the requisite po' boy sandwiches coming in around the \$8 to \$10 range, or you can indulge a craving for more elaborate entrées in the \$15 to \$22 range. In addition to their already extensive selection, they presented a seasonal "Cajun harvest menu" featuring two salads, pan-fried basa, deep-fried catfish, pork, beef and more.

LOINS ULTIMATELY TENDER

The special menu hooked me with a harvest beet salad (small, \$4.95), but I opted for the Acadian pork tenderloin (\$17.95) from the regular menu. My co-diner ordered the pepper pecan spinach salad (small, \$4.75) to start and the Steak Jefferson for her entrée, which enabled her to choose between two sizes. She thought the "petite" order, at \$14.95, would take care of her appetite.

We didn't have long to wait for the salads. Mine featured slices of roasted beet served with rings of red onion over spring mix. Roasting beets brings out their earthy sweetness, and the brown sugar-balsamic vinaigrette they were tossed with further enhanced this quality. The spinach salad was drizzled with a sweet poppyseed dressing and

topped with chopped pecans heated with pepper and sugar. The flavours married well, I concurred with my co-diner, but the salad could have used another element, perhaps some apple or a few dried berries, to round it out.

The entrées followed quickly. Both were sided with a generous portion of saffron rice and sautéed vegetables (zucchini, yellow and green beans). The three slices of pork tenderloin that constituted my main were obscured by a generous pool of sweet peppery sauce and three plump blackened shrimp.

After popping back the plump, succulent shrimp, I found my way down to the pork, which resisted my knife and fork at first. I was relieved to find that the tender had not been cooked out of my tenderloin, only that the thin slices had been well-seared on one side. My only reservation about the dish was that the copious sauce and its freight of black and cayenne pepper somewhat overwhelmed the meat it was meant to complement.

TOO EAGER TO PLEASE

Diner #2 liked her Steak Jefferson just fine. The pair of beef medallions, crusted with feta and served in a red wine demi-glace, bore the merest seam of pink inside, indicating that they'd been cooked a little past the requested medium-rare, but remained supple and toothsome. My co-diner expressed a preference for the spiciness of my pork to her less intensely flavoured beef. Both meals were surprisingly rich, how-



ever, and we reached the end of them pretty stuffed.

All the same, we felt obliged to sample dessert just to work the menu to the fullest extent possible. Harvest apple crumble with vanilla ice cream sounded like too much to undertake, so we agreed on pecan pie (\$4.75) to go with our coffees.

Perhaps we should have anticipated from our generous entrées that dessert would be equally generous, because we were presented with a thick slab of pie on a cloud of whipped cream. Unlike the pecan pie of our imaginations, with the pecans baked into a dense, sweet layer, the present article had a thick

layer of custard-type substance and pecans on top. I found it pleasant and not excessively sugary, but my co-diner thought crowd-pleasing quantity had trumped palate-pleasing quality.

But neither of us could be disappointed in the final tally—with drinks, salads, entrées, coffee and dessert, the bill came in under \$75. If the Cajun House didn't displace Dadeo in our minds as the apotheosis of Cajun cuisine in this here overgrown one-horse town, we're certainly open to giving it another shot at the title.

SCOTT LINGLEY



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- 2 The Way I Are, Timbaland
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KOSHER

CAFE LEVI (Europa Boulevard, WEM) You've got to be meshugina if you think there's any better place for falafels in Edmonton. The next time you're at the mall and need a bite, do yourself a favour and give this kosher food counter a try for an orthodox take on

traditional mall fare. ★★☆☆ (May 2006)

SOUTHEAST ASIAN

NINH KIEU (10708-98 St.) If you're a fan of the venerable Vietnamese noodle soup pho, give the Ninh Kieu a try. Everything about the place is fairly standard and similar to what you would normally expect from this type of restaurant, except for the pho, which is really quite good. Ok, I guess the green onion cake is pretty good too. ★★☆☆ (Jan 2007)

FINE DINING

HARDWARE GRILL (9698 Jasper Ave.) Arguably one of the best restaurants in Edmonton. Be warned however, if you go, it's an undertaking. Definitely not the type of place you just pop into with friends on a whim. Be prepared to fast for at least a week before going, and hibernate afterwards (portions are way too big and priced accordingly). Definitely a special occasion restaurant. ★★☆☆ (Feb 2007)

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VEGETARIAN

PADMANADI (10626 - 97 St.) Padmanadi offers wonderful Malaysian style vegetarian food at more than reasonable prices. Everything on the menu is vegan friendly, and everyone in the place is friendly to vegans. Or non-vegans for that matter. They're just plain nice. ★★★★★ (Sept 2006)

MEXICAN

ACAJUTLA RESTAURANT (11302-107 Ave.) Tacos, pastels, and tostadas, oh my! A variety of dishes—from typical meat and dough-based hand food to full-on meals with plenty of rice, refried beans and tortillas. Simple and delicious "home cooking"-style food. ★★★★★ (Sept 2006)

KOREAN

GAYA (11147-87 Ave.) One hot little shik-

dang. Reasonably priced Korean food in hole-in-the-wall surroundings. Be prepared to wait for a table, and don't expect to linger after you've finished. Well worth it nonetheless. ★★★★★ (Nov 2006)

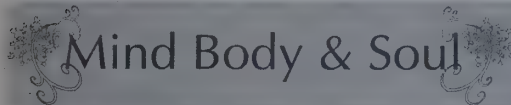
INDIAN

TANDOORI GRILL EXPRESS & MONTREAL DELI (6508-75 St.) Despite the odd menu, these folks are really capable of some fine cuisine. If you go, spend some time chatting

with the folks and see if they can prepare any of your favourites. If so, you just might find that you have a new favourite tandoori restaurant in town. ★★★★★ (Dec 2006)

EUROPEAN

CONTINENTAL TREAT (10560-82 Ave.) Definitely not the type of place that hopes to dazzle you with its creativity; the menu is standard but classic preparations of Eastern European favourites. ★★☆☆ (Dec 2006)



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Am I my mother's keeper?

Cathleen Rootsart turns two slacker brothers into caregivers in *Choke*

CHOKÉ

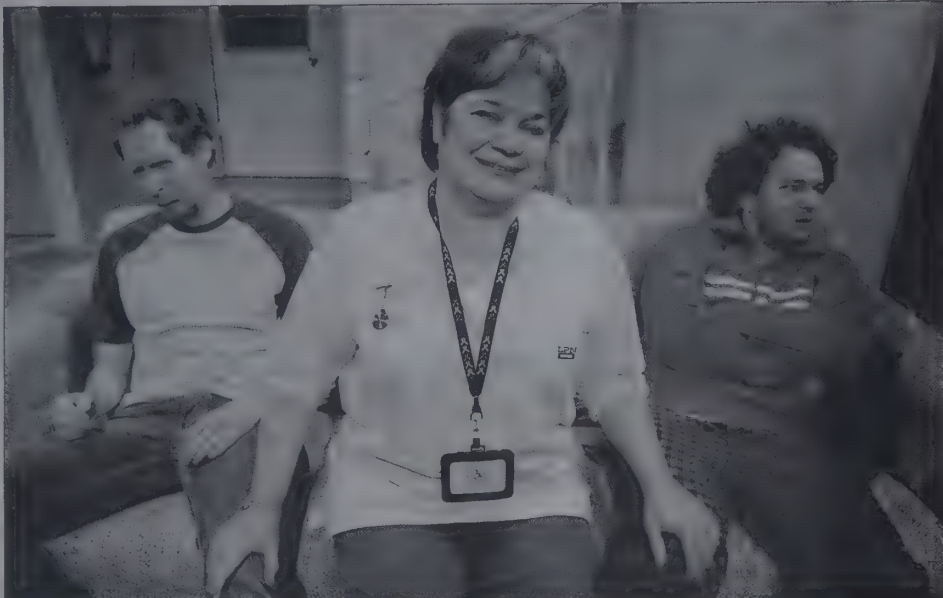
Directed by Marianne Copithorne. Written by Cathleen Rootsart. Starring Chris Bullough, Kevin Corey, Maralyn Ryan. Nov. 1-18. The Roxy (10708-124 St.) Tickets: 453-2440. www.theatrenetwork.ca

SOMETHING TIMOTHY J. ANDERSON once said has always stuck in Cathleen Rootsart's head. According to Anderson—or at least the author he heard it from—most writers have pinned down their basic themes by the time they're 17 or 18, and then they just keep returning to those topics for the rest of their lives.

If that's true, then what are Cathleen Rootsart's pet subjects? Motherhood, for one—that's the central theme of her Sterling Award-winning collection of vignettes *Mamma Mia, Mea Mama?* as well as a big part of her new black comedy *Choke*, which gets its world premiere this week at Theatre Network. And if you look at *Choke* in the context of other Rootsart plays, like last year's *House of Cats* or her award-winning *Abigail* in *Twilight*, other common themes start to emerge as well. She likes to write about society's marginal members—cat ladies, shut-ins, invalids.

"I have an affection for people swimming upstream," she says. "Even in the writing I did for [the erstwhile Edmonton comedy troupe] Three Dead Trolls in a Baggie, I had a fondness for the little, unimportant people. And coping—how a person copes with the situation they've created or the way that they are, and what that does to their personhood."

She's given the characters in *Choke* plenty to cope with. The central character is Dylan (Kevin Corey), an unemployed slacker who fritters away his days smoking pot, drinking beer and playing videogames with his brother Greg (Chris Bul-



I CAN'T BREATHE

Maralyn Ryan (centre) is the proud mother of underachievers Chris Bullough and Kevin Corey in *Choke*

lough). Greg isn't exactly setting the world on fire either—but at least he has a girlfriend, a place of his own, and a job as a manager at a supermarket, which makes him Don Iveson compared to Dylan, who still lives with his overindulgent mother Catherine (Maralyn Ryan). But when Catherine is incapacitated by a stroke, Greg and especially Dylan

have to assume adult responsibility for the very first time in their lives. Forget about taking care of Catherine—this is probably the first time Dylan has ever had to vacuum the carpet.

"What do you do in that situation?" Rootsart asks. "Especially with someone who's still comparatively young? Do you put them in a

home? Have them spend 30 years in a home? It's so hard, especially when the person is still 'in there,' you know? And suddenly they have to go live with old people."

Rootsart knows a little bit about what this kind of situation is like. "My grandfather had a massive stroke in his late 50s," she says, "and my grandmother took care of him at home for 20 years. He wasn't paralyzed, though—his effects were mostly mental. It was a strange blessing, in a way—he became very

these men so well. I have worked with them, I have lived with them. And then I wondered, 'What's the worst thing that could possibly happen to them?' And I proceeded from there."

Perhaps the most interesting aspect of Rootsart's script is her handling of Catherine, who coddles Dylan and arguably made it easy for him never to have to grow up. Would it be too cruel, I ask, to say that Catherine has made her bed and now has to lie in it?

"I have an affection for people swimming upstream... a fondness for the little, unimportant people."

CATHEEN ROOTSART

positive and found everything fun and hilarious. Personality changes are quite common, apparently. In the play, Catherine also gets aphasia, which my grandfather got later on."

But it would be a mistake to think of *Choke* as some kind of "issue play" about illness, or even an autobiographical play—rather, it's a character-driven comedy-drama about... well, maybe not. "Why do bad things happen to good people?" but "What happens when bad things happen to emotionally stunted hoes?" "It never even started out as a play about the mother having a stroke," Rootsart says. "It started out as a two-hander between the two brothers. I mean, I knew

"Maybe not," she replies. "I mean, I look at my own daughter. There are many ways in which I'm more worried about whether she's happy than if I'm teaching her [practical skills]. She's 11 and a half and doesn't know how to cook. And there are kids around the world who are already carrying their families at that age."

"You definitely want to protect your kids and keep them in that bubble, but there's laziness involved in that too. It's like, 'Teach a man to fish and he'll have fish his whole life. But give a man a couple of fish and he gets off your back.'"

PAUL MATWYCHUK

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This Orton life

Jenkins juggles cross-dressers, severed penises

WHAT THE BUTLER SAW

Directed by Ron Jenkins. Written by Joe Orton.
Starring Garrett Spellacy, Jennifer Fader,
Jennifer Fader. Nov 1-10 (7:30pm) Timms
Centre for the Arts (University of Alberta)
Tickets available at TIX on the Square
(420-1757)

RON JENKINS HAS PULLED OFF MANY unlikely feats during his career as a theatre director.

He once staged a play on a moving bus. In *Ilsa, Queen of the Nazi Love Camp*, he got audiences to believe Holocaust denier Jim Keegstra had a likeable side. In *Respectable*, he persuaded Chris Bullough to literally kiss John Ulyatt's ass. In *17 Dogs*, he cast Jeff Haslam as a man in his 80s, and in *Mesa* he got audiences to believe Ashley Wright as a man in his 90s. With *Bash'd*, he convinced tough New York audiences that two white kids from Alberta could rap, and with *The Black Rider*, he won an award as Outstanding Director at the New York Fringe Festival without even setting foot in New York City. And this year, he somehow got a Toronto jury to notice the Alberta arts scene and nominate him for the ultra-prestigious Siminovitch Prize.

So what does someone like Jenkins consider to be a challenge?

"Comedy's hard, and farce is harder. There's this impossible balance you've got to find between telling the story... and being funny."

DIRECTOR RON JENKINS

"Farce," he says. "Farce is hard."

Specifically a farce like Joe Orton's nose-thumbing 1969 comedy *What the Butler Saw*, which he's currently directing for Studio Theatre with a cast of B.F.A. students.

"I've never done a farce before," he says. "Comedy's hard, and farce is harder. There's this impossible balance you've got to find between telling the story, being truthful to what's happening, and being funny. There's a tremendous amount of pressure with a farce—I mean, the audience is really supposed to laugh! When you do a tragedy, you don't expect to go around the theatre and see people weeping, but with a farce, laughs are a telltale sign of where you're at!"

At least Jenkins knows the material is funny. He read the play, as well as Orton's other work, when he was in his early 20s and says his pants never really recovered from the experience.

Some of the sociological details of *What the Butler Saw* may have dated since 1967, but the play has few equals among modern comedies for sustained outrageousness. The set-up is simple: a naive young woman named Miss Barclay applies for a job as a secretary at the office of Dr. Prentice, a London psychiatrist. Dr.

Prentice attempts to seduce her, only to be interrupted by the arrival of his wife. But Orton spins this familiar farcical situation until it reaches dizzying heights of outrage—before the play is over, we will have been exposed to (or heard tell of) acts of transvestism, rape, and incest. The severed penis of Winston Churchill even makes a cameo appearance. It's hard not to see the play as a gay man's gleeful mockery of the repressed, repressive straight society that surrounded him.

"It's a farce," Jenkins says, "but there's also political commentary in there like you'd find in the work of other young British playwrights like John Osborne and Harold Pinter and Dennis Potter. I think that's what sets Orton apart from just being a farceur like Feydeau or Molière. He's really trying to take the piss out of the class system, take the piss out of authority figures. Not that he wasn't a big fan of Feydeau. He was a big fan of Greek tragedy too, and this is like a mashup of the two—he called the play a 'Greco-Roman hallucination.'"

Conveying all this onstage is as much a technical challenge for Jenkins and his cast as a technical one. "The students are playing people who are older than them," he says, "they're doing British accents, they're doing a play about a class system that we arguably don't have in Canada. I hold them. This is going to be the hardest thing you've ever

going to have to do—or I'm going to have to do." Even little things. There's one point in the play, for instance, where the doctor has to hide some underwear from his wife

And getting that right is so hard—figuring out the angle of her sightline when she walks in, and continuing to hide it while maintaining her suspension of disbelief, and not

playing it as 'funny'... I mean, this is why people like John Cleese and [Cleese's *Fawlty Towers* co-star] Prunella Scales are geniuses."

PAUL MATWYCHUK



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Among the wounded

Ambitious, frightening *Vimy* demands audience's respect

VIMY

Directed by James MacDonald. Written by Vern Thiessen. Starring Mat Busby, Sheldon Elter, Phil Fulton, Vincent Hoss-Desmarais, Billy MacLellan, Daniela Vlasak. To Nov 11. Maciab Theatre. The Citadel. Tickets 425-1820

EASTER MONDAY, 1917. IN NORTHERN France, all four divisions of the Canadian Corps, joined by the British 5th Infantry Division, mounted a massive assault on the fortified German stronghold of Vimy Ridge. The day is remembered as a turning point in Canadian history, a victory which Canadians will never forget. 15,000 individuals went over the top to the ridge's plateau; 10,602 survived as casualties of war while the remaining 3,598 were killed in battle.

But while Vern Thiessen's *Vimy*, ably directed by James MacDonald, takes full advantage of the legendary qualities of the battle of Vimy Ridge, it is not, ultimately, a play about war. Nor is it a play about war's brutal, dehumanizing consequences. *Vimy* is about something more universal, the profoundly human experience of being, in one way or another, wounded. The wounds here are literal—a shrapnel survivor, a victim of poison gas—but Thiessen enlarges these characters, examining the way that the losses and wounds of life change our fundamental understanding of ourselves.

Four casualties convalesce under the supervision of Nurse Clare in a

military hospital only a short distance from continued battle. Through their conversations, deliriums, and flashbacks, each relives their reasons for enlisting, their cherished relationships, and their moments of absolute horror on the battlefield. The sixth character, Clare's fiancé (who is in the Highlander corps), may not be physically present on the ward, but the unanswered question of his fate haunts all of Clare's actions and choices. Each of these people, soldiers and nurse alike, are preoccupied above all with loss—loss of clarity, of friendship, of virtue, of strength, of love.

An ensemble drama, *Vimy* is episodic, moving from the present to an overlapping series of memories. The largest part of the play, spanning sections of the first and second acts, is devoted to re-experiencing the preparations for the attack on Vimy Ridge. Acting first in company with a glorious sense of impending victory, the soldiers split off into a confessional series of monologues that explain how they came to be in the hospital while disclosing some intensely personal revelations—poetic, haunting, and terrifyingly real.

These soldiers aren't just talking about Vimy Ridge but about friendship, bravery, and the novel idea of Canadian identity, a theme that profoundly pervades Thiessen's script. By the close of their memories, they are back in their hospital beds, wait-

ing for news and mourning the deaths and losses that have surrounded them since they came to France.

The actors are strong, at their most impressive when they can work together, playing off of each other's traumas and hopes. However, Thiessen's script attempts to represent individuals from a wide variety of identifiably Canadian contexts—two Eastern Anglophones, a Francophone Québécois, and an Albertan Aboriginal are all placed in the care of a nurse from Nova Scotia, roles that all require regional accents. The unevenness of most of these accents (as well as the often unevenness of the portrayal of their injuries) draws attention away from otherwise moving and believable performances. Vincent Hoss-Desmarais deserves special mention for his eloquent portrayal of a victim of shell shock (tragically revealed in his nightmares and inability to control the trembling of his hands), as does Sheldon Elter's alternately humorous and despairing infantryman.

The set, co-designed by Bretta Gerecke and Narda McCarroll, at first seems jarringly ugly but is used to full advantage by MacDonald's blocking—through movement and simple prop pieces, the set changes from a hospital room to a ledge on Mont Royale to Vimy Ridge itself. The versatility and effectiveness of the set is also highlighted by the moody and evocative lighting



SMOKE AND FEARS. Sheldon Elter lights a cigarette before going into battle in *Vimy*.

design, ranging from harsh yellow hospital lights to the fantastic colours and flashes of one of the world's first industrialized battles. The sound design is somewhat disappointing, too decorous and restrained to add to the emotional impact of *Vimy*; in one crucial scene, rifle fire is called for but can barely be heard above an uncertain tapping sound.

Vimy demands respect—ambi-

tious, frightening, and decidedly human, Thiessen's attempt at dramatizing one of the most dramatic moments in Canadian history is uneven but strangely beautiful. And, if it is an examination of the nature of being wounded, then it is also an examination of the nature of healing, something that the audience, no less than the characters, needs to rediscover.

MICHAEL McNICHOL

Welcome back, Zotter

Actor reprises beat-ific one-man performance in Workshop West's *Stuck*

STUCK

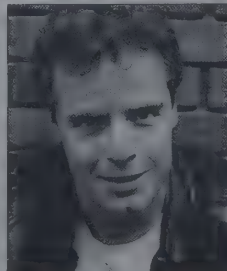
Directed by Rob Moffatt. Written by David Rubinoff. Starring Frank Zotter. Nov 1-10. The Third Space (11516-103 St). Tickets available at TIX on the Square (425-1757)

ACCORDING TO JACK KEROUAC, BEING "beat" isn't just about adhering to a certain intellectual, grungy, and drug-addled aesthetic—it's about being holy. This holiness isn't the same as that of a priest or pontiff. It's the holiness of madmen, of criminals, and of the debased who manage, despite the pressures and punishments of conventional society, to remain pure to their vision, their selves, their truth. And in David Rubinoff's astonishing 1998 one-man play *Stuck*, another Jack finds a similar but altogether original voice through which to express his sense of beat holiness.

"I find it very enhancing," says Frank Zotter, the award-winning actor who'll be taking on *Stuck* for Workshop West Theatre. "Just like opera takes you to a new level, poetry in a piece can really express what natural language can't." Rubinoff's poetic script, which often uses a rhyme scheme and meter that seems distinctly beat, pushes the limitations of realistic drama. "[The poetry] usually occurs," Zotter says, "in those moments of drug-infused splendour when he's on some psychedelic trip and life is just magnified. And the beat poetry really lends itself well to that."

Stuck is story of an unemployed actor named Jack, who takes the audience on a trip (both literally and figuratively) through his day as he

gets robbed, searches for a fix, flirts with a Mormon, and gets picked up by a shady employee of a high-profile art gallery. In a world of sex, drugs, and trying to land that next audition, Jack is alternatively a "tour guide" and a hopelessly lost, self-destructive-but-endearing young



dreamer. And throughout his adventures, Jack not only narrates but takes on the personalities and dialogue of the 18 individuals he meets.

"The attempt is to create real human beings that I'm interacting with," Zotter says. Creating a large cast exclusively through quick changes in rhythm, body posture, gestures, and voice, Zotter needs to be on top of his game. "The scene where I'm myself and two Mormons, that's quite the challenge," Zotter laughs nervously, "cause I'm sifting between three people... Jack is responding to these two guys but

also commenting to the audience."

And although Zotter is a seasoned performer, he confesses that he still sometimes gets sick sometimes before the show. "I haven't been like that since I was a kid," he says, "but my blood starts pumping so much and my heart starts racing so much that I actually kind of feel a bit nauseous."

Zotter has played the role several times before, once in Regina and once in Calgary (where his performance earned him a Betty nomination for Outstanding Leading Actor). Zotter says that the nomination helped give him the courage to make his debut with Workshop West. "There's such a new energy going on there, there's this real momentum to start something really exciting," Zotter says of Workshop West, whose new artistic director Michael Clark returned to Edmonton in 2006 after a seven-year stint as artistic director at Nakai Theatre in Whitehorse. "Edmonton has such a great reputation across the country for doing really powerful theatre and Workshop West in particular."

Stuck's tagline is "I got to get higher so I can see the truth from above," a quintessential beat pun that epitomizes Jack's confused sense of self. "Ultimately, we find a guy who's trying to rise above his difficulties," Zotter explains. "We all have our crutches, and drugs and sex are certainly [Jack's] temporary means to look at the truth from higher above. In the quest to find that, he doesn't realize that those are the things that are keeping him stuck."

MICHAEL McNICHOL

The green-eyed monster dances

Kirk Peterson choreographs a testosterone-fueled *Othello* for Alberta Ballet

OTHELLO

Presented by Alberta Ballet. Choreographed by Kirk Peterson. Fri-Sat, Nov 2-3. Jubilee Auditorium. Tickets available through Ticketmaster (451-8000).

FOUR CENTURIES AFTER *OTHELLO*, OR *The Moor of Venice* was first performed in 1604, Albertans will see the world premiere of contemporary American choreographer Kirk Peterson's adaptation of the bard's ever-relevant portrayal of racial tension and domestic violence.

Othello is the second production in a three-year cycle of Shakespeare ballets that began last year with Alberta Ballet artistic director Jean Grand-Maitre's *Romeo and Juliet* and which will conclude next year with an as-yet-undisclosed adaptation. After *Romeo and Juliet*, *Othello* is the most appealing of the bard's dramas for composers and choreographers—perhaps because passions such as love and jealousy are better conveyed by music and movement than by words.

"I wanted to create a ballet that audiences in the 21st century could respond to at a visceral level and feel that they had experienced exciting dance theatre."

KIRK PETERSON

It's the first Shakespearean ballet for New Orleans native Kirk Peterson. When Grand-Maitre offered Peterson a choice between *Othello* and *Macbeth*, Peterson chose *Othello* because of the potential for creating two powerful male roles within the ballet canon. "There is such a mother lode of fascinating relationships that develop between these two protagonists," he says, "that one could create an intriguing dialogue between them through movement that would be unique in dance. I wanted to explore the destruction of Othello's psyche, ego, and power through dance movement. I wanted to create a ballet that audiences in the 21st century could respond to at a visceral level and could leave the theatre feeling that they had experienced exciting dance theatre. I was trying to create a narrative ballet which would be successful in conveying psychological realism through dance movement."

To that end, Peterson was inspired by the ancient Greek tradition of the Furies, employing these psychodramatic figures to represent manifestations of Othello's inner turmoil. He also drew upon the techniques of dance narrative by two modern dance legends, Anthony Tudor and Martha Graham. For example, he adapted Graham's contraction, a sudden collapse of the torso, like a punch in the gut, to con-

vey the visceral impact of Othello's agony.

The music also presented a major challenge. Peterson wanted to use music by Jerry Goldsmith, best known for his work in Hollywood, scoring such films as *Basic Instinct*, *Planet of the Apes*, *Chinatown* and *Pollux*. (He won an Oscar for *The Omen*.) The primary source was Goldsmith's score for John Milius' politically incorrect 1975 adventure film *The Wind and the Lion*, with its mingling of North African music and western sensibilities—as well, perhaps, as its portrayal of an interracial romance between a white woman and a North African military man.

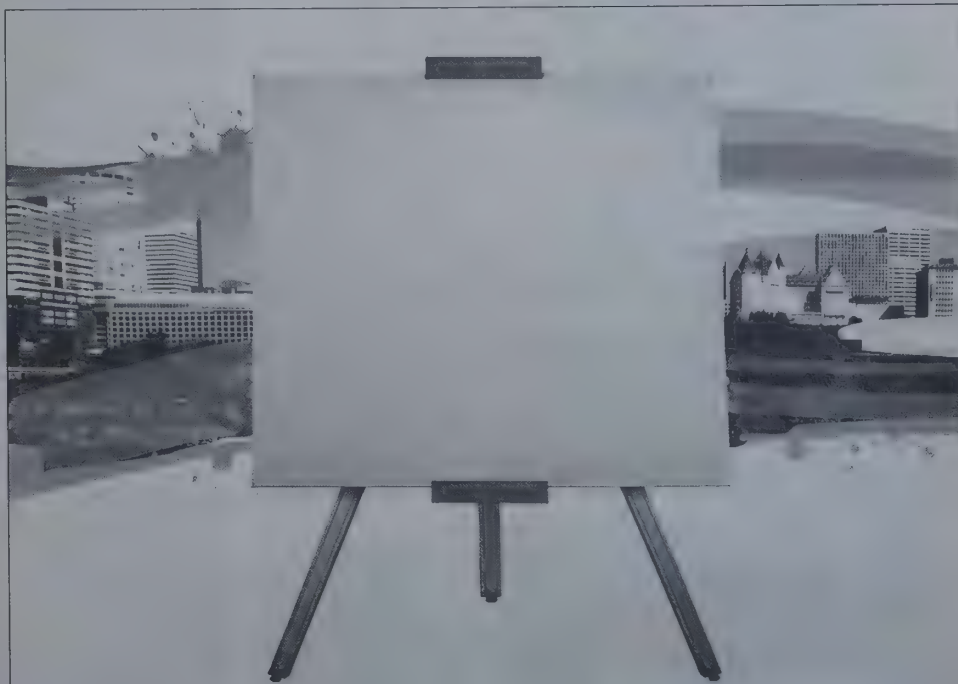
But assembling the music was like an archaeological dig, Peterson reports, because the music was squirreled away in Hollywood vaults. Missing sections were re-

orchestrated from tapes. Peterson fashioned Goldsmith's score to create musical leitmotifs to parallel the signature movements he assigned each character.

Native Edmontonian Kelley McKinlay will dance Othello's nemesis, Iago. "It's fun to be the bad guy," he laughs. McKinlay says he was influenced by Kenneth Branagh's interpretation of the role in the 1995 film version of *Othello*, and he replicates Iago's asides by confiding in the audience through conspiratorial smiles.

"It's one of the hardest ballets I've performed with Alberta Ballet," says McKinlay, who opens the ballet with a demanding six-minute solo. "Kirk's work is so physical. Iago's movements are so aggressive. There's a lot of testosterone onstage."

NORA STOVOL



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global visions

Notes on a scandal

Rory Kennedy says the *Ghosts of Abu Ghraib* still haunt America's conscience

GHOSTS OF ABU GHRAIB

Directed by Rory Kennedy. Sun, Nov. 4 (5pm)
Metro Cinema (Zedler Hall, The Citadel)

NEAR THE END OF RORY KENNEDY'S documentary *Ghosts of Abu Ghraib*, Specialist Sabrina Harman holds up the notorious photo of her smiling broadly and giving the camera a cheerful thumbs-up while crouching over the corpse of Mandel al-Jamadi—an Iraqi prisoner who was tortured to death in November 2003 while in American custody—and explains how that appalling image came into existence.

"It was just supposed to be a dead guy," she says matter-of-factly. "We didn't realize until after these photos that he was bleeding in places that you wouldn't bleed from just getting a heart attack.... There really wasn't anything negative towards this guy. I didn't know he was just murdered. I just thought, 'It's war. It's another dead guy. No big deal.'"

"The thumbs-up?" she continues.

Even if you accept the notion that it was an isolated incident—the work of the so-called "nine bad apples" on the Abu Ghraib night shift—how was the situation able to remain unchecked for so long?

"I do think there was a certain level of sadism on the night shift," says Kennedy over the phone from her home in New York City, the coos of her newborn child providing an unlikely accompaniment to our talk of human-rights atrocities. "But I think it all happened under a general understanding that it was okay. So if you ask who's responsible—well, the people who committed the acts are, and they paid the price by going to prison. But I think the film also shows that these 11 low-ranking soldiers served time, but nobody up the chain of command served time. Which is a great injustice, given the amount of evidence we have that they knew what was going on—and authorized it."

There have been multiple federal

won an Emmy in September for Outstanding Non-Fiction Special after airing on HBO—is the closest thing we have to such an investigation. Kennedy certainly comes from prime liberal stock (she's Robert F. Kennedy's daughter, after all), but her film is meticulously impartial. Like Charles Ferguson's recent Iraq War documentary *No End in Sight*, her approach is functional rather than political—she's less interested in scoring points against Bush, Rumsfeld, or the Republicans than in pinpointing the decisions that led to this disaster.

SHE PRESENTS, YOU DECIDE

Of course, there's no getting away from the fact that most of those decisions were made by Republicans: the decision to staff Abu Ghraib with a skeleton crew of inexperienced soldiers with no experience as correctional officers; the decision to send General Geoffrey Miller to Abu Ghraib in order to institute the same "enhanced" interrogation tactics there that he'd used during his previous post at Guantanamo Bay; and the crucial philosophical decision that in the War on Terror, the U.S. was not bound by the Geneva conventions, or indeed any of several international agreements governing the treatment of prisoners of war.

"Their frame of mind was that they were dealing with a group of people that didn't have a nation per se," Kennedy says, "and who didn't sign the Geneva convention. You had an enemy that was going to behead people and torture people, and the only way to fight this enemy was to do so on their own ground. Which I think really diminishes us as a country. Ever since George Washington, we have made a point of treating prisoners with dignity and respect—that has been our policy for



EXIT GHOST

Ghosts of Abu Ghraib director Rory Kennedy

over 200 years. And I think once you disregard that, you're changing who we are as a people, and what we represent to the rest of the world. I think it sends us down a very perilous road, and it saddens me that we've continued on this path, even in the aftermath of Abu Ghraib."

The film may not be flashy or especially "cinematic," but with those still-horrifying images at its disposal—of Satir Jabar hooded, arms outstretched, standing on a box, or Specialist Charles Graner presiding over those piles of naked bodies—it probably doesn't need to be. Kennedy says the film's visual plainness was by design.

"Ultimately," she says, "there was so much smoke and mirrors around this issue coming from the administration, that I felt people just wanted to know what happened, and so I should be as straightforward as possible. I didn't want to manipulate the photographs or manipulate what the interviews looked like. I wanted to show the words from the documents [I quoted] in context so that people could feel like I was giving them the straight goods. So at the end of the day, I wound up with a pretty old-school documentary format, but it was as the result of a lot of thought."

AMERICA: WHAT IS IT?

But Kennedy wants to see more than just thought from the people

who've watched *Ghosts of Abu Ghraib*—whether they caught it during its HBO broadcast, at grassroots "viewing parties" across North America, or at festivals like Global Visions. "I think the film is about something bigger than Abu Ghraib," she says. "It's about who we are as a nation. Until we get to the bottom of Abu Ghraib and address these issues head-on, we're going to have to deal with the implications of America's new reputation. A lot of the policies that were put in place after 9/11 and led to Abu Ghraib are still in place—just last week, memos were released that showed the CIA continued to torture people through methods like waterboarding, exposure to extreme cold, sleep deprivation—all while the Bush administration has continued to deny that we use torture."

"I resist the temptation to call people liars, because it's such a horrible term," she concludes, "but I really feel that this administration is lying to us continually about these issues. And we can't accept it anymore. We can't afford not to do anything. The courts, unfortunately, are not supporting an anti-torture effort, the media has been really timid about revealing the truth about what's happening. And so, I think we need to rely on people to stand up and demand we change the course of our history."

PAUL MATWYCHUK

"I resist the temptation to call people liars, but I really feel that this administration is lying to us."

RORY KENNEDY

"I got that from the little [Iraqi] kids. And the smile—well, I always smile for the camera. It's just the natural thing you do."

Was Harman some kind of psychopath? And what about the eight other U.S. soldiers immediately responsible for the widespread mistreatment and torture of Iraqi prisoners at the Abu Ghraib prison? How else do you explain such a monstrous disregard for human dignity?

investigations into the events at Abu Ghraib, all of which failed to find a link between prisoner abuse and senior officials, but Kennedy argues that there still has not been an authoritative, independent inquiry empowered to trace the events in Abu Ghraib beyond the prison, without fear of repercussions, all the way to the Pentagon and the White House.

In some ways, her film—which

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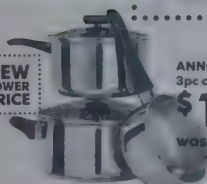
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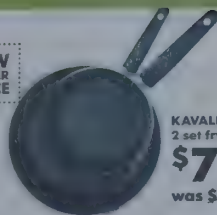
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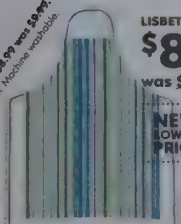
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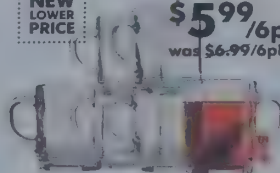
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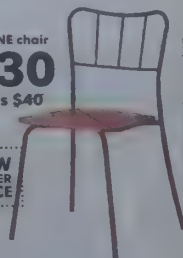
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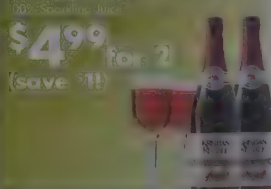
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Trickle-down suffering

Florian Opitz looks at privatization through the eyes of the average world citizen in *The Big Sellout*



AND NOT A DROP TO DRINK

Dona Rosa protests the privatization of her Bolivian town's water supply in a scene from *The Big Sellout*

THE BIG SELLOUT

Directed by Florian Opitz. Fri, Nov 2 (7pm).
Paramount Theatre

FLORIAN OPITZ CAN'T LEAVE NIGERIA

While doing research there for his

next film, the German documentarian and journalist was detained under accusations of spying by the Nigerian government, a situation he describes only as "a total farce." (His lawyers have advised him not to

share details with the press.)

This not the first time government authorities have tried to prevent the 34-year-old from completing a film. While making *The Big Sellout*, a look at the effects of globalization and privatization on the average person, Opitz tried for years to get extensive interviews with the World Bank and the International Monetary Fund. Although both international financial relief organizations were initially receptive to the prospect of participating in the film, both later called Opitz a "dangerous person" and restricted his access to their experts. Seems they did a little research and found a short film he did for German public TV about an anti-globalization activist. That was enough for the institutions to back

off. A ridiculous attitude, says Opitz, given that he's also tackled such diverse topics as German military women in the Second World War, American beat writer Jack Kerouac and Tibet.

SEE reached the surprisingly calm and mild-mannered Opitz at the German embassy in Nigeria, and talked about the thin line between filmmaking and activism.

SEE Magazine: The people in *The Big Sellout* are all suffering to varying degrees because of privatization. The story of Minda's struggle to obtain medical care for her son Jinky was especially difficult to watch. How did you deal with standing back and filming her story?

Florian Opitz: That's been a big discussion in documentary filmmaking for the past 30 or 40 years—if you get involved with the scenes you are shooting, if you are twisting reality. When we got to Minda we knew we needed her story for the film because no one in the Western world could relate or even believe such a thing was possible. But also to help her. That's what we did. We were at the same time trying to depict her suffering to get her son medicine and on the other hand trying to help. We still do help her by collecting money at festivals [and] through the website. We have the money together to pay for a transplant for Jinky.

SEE: The World Bank and the IMF were not very co-operative. Were you worried that the film would be unbalanced?

FO: I am a believer that there is no such thing as objectivity... Nevertheless, I would have liked to have more opportunities to have them in the film as the promoters of privatization. I was very frustrated that I didn't get it.

SEE: Did you run into any other logistical obstacles while you were filming?

FO: No. I thought the most difficult thing would have been to film in Soweto where it's dangerous, but

not at all. I was always thinking that it might be difficult to explain to simple people on the street in slum areas this abstract thing of privatization. They would not understand, maybe, what I was talking about—what the World Bank and IMF were doing

"Every market woman could say something on privatization and draw the transfer to their lives and what it meant to them."

FLORIAN OPITZ

and what their politics had to do with their lives. But every market woman could say something on privatization and could draw the transfer to their lives and what it meant to them.

SEE: The film is beautifully shot and very moving, but I suspect First World audiences will be left feeling useless. There are no solutions offered.

FO: Film cannot in this way change the world. It can maybe inform people and make them engage in a response. There were film fests around the world where people were engaged and phoned or e-mailed me and donated money. When we showed the film in Chicago, the home base of neoliberalism, students came to me and said, "We didn't know that. It's not what we learned in our schoolbooks. We are grateful that we got this perspective." That's the kind of reaction a film can get.... I don't have a solution myself. I only know that this kind of privatization is not a solution.

ANGELA BRUNSCHOT



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BULL-HEADED HERO

William Sampson got emotional strength from tormenting his Saudi captors

Keeping the peace at any cost

David Paperny has no time for the touchy-feely approach to foreign affairs

CONFESSIONS OF AN INNOCENT MAN
Directed by David Paperny. Sat. Nov 3 (7pm).
Metro Cinema (Zedler Hall, The Citadel).

COULD CANADA HAVE PREVENTED 9/11?

It's not impossible—not according to Vancouver filmmaker David Paperny.

Paperny's new film *Confessions of an Innocent Man* tells the story of Canadian expat William Sampson, who was working as a business consultant in Saudi Arabia in 2000 when he was arrested and charged with the terrorist bombing in Riyadh. The bombing had been carried out by militant Saudi Muslims protesting the strong western presence in the country, but the Saudi government, unwilling to frighten away foreign investment with intimations of domestic unrest, framed Sampson and several colleagues. They claimed that the attack had been part of an ongoing dispute between warring western crime syndicates smuggling alcohol to underground bars. (Alcohol is illegal in Saudi Arabia, though Westerners tend to flout the law.)

Sampson spent three years in solitary confinement in a Saudi jail, tortured into giving a false confession on national television. The Canadian government approached Sampson's case with a delicate touch—no delicate, in Paperny's view, afraid of upsetting our fragile détente with one of our few Arab allies. And that may have been a much larger mistake than anyone could have realized at the time.

"Most of the 9/11 hijackers were Saudi, after all," says Paperny. "But back in 2000, Al Qaeda and those Saudi terror cells were very disorganized and small. They were empowered by attacks like the one in Riyadh. Sampson was framed for. That may not have happened if they were arrested and the world was made aware of Saudi terrorism... Then the report by the FBI and CIA that George Bush ignored in the summer of 2001 might have taken on greater meaning." (George Bush was famously presented with a report, entitled "Bin Laden Determined to Attack Inside the United States," weeks before 9/11. It was a summary of intelligence that had been gathered for several years prior to the attack, and was ignored.)

No, it's not a silver bullet. It's just

one more failure in the legion of intelligence failures that led to 9/11—but as Paperny says, there was also another, much more pressing reason the government should have been more aggressive in handling Sampson's case.

"He's a Canadian citizen," he says. "We need to rethink what we really stand for as a country, morally, and what liberal values and democratic values we have. We have to uphold the human rights that we pride ourselves on. And that case is an example of us not doing that."

And *Confessions* is at its most captivating not when it's analyzing foreign policy, but when it's analyzing Bill Sampson. Sampson is a particularly prickly, intransigent kind of guy. Some might call him bull-headed. Some might call him a jerk.

"He's an amazing character," is Paperny's estimation. "He showed phenomenal resources in fighting back from being caged and brutalized."

Never co-operative, Sampson became downright antagonistic to his jailers after suffering a heart attack in 2001. He decided to make

himself the fall guy for his captured colleagues, hoping that he, unmarried and already in bad health, might as well be the one to be executed. (He assumed that one of them would be killed and the others released.) He began trying as hard as possible to outrage and offend the Saudi authorities, refusing to bathe, covering his cell with feces and urine, walking around naked, and cursing the Koran. As Sampson told Peter Mansbridge in a CBC interview in 2003, "Every time I got in their face and it bothered them, every time I got a reaction out of them, every time I saw something like that, it gave me some strength back. It gave me some emotional strength. It gave me a sense of purpose."

"There's something very, very unique about Bill Sampson," says Paperny, "and there always had been. When his dad came to visit him and Bill told him to fuck off, his dad said he's glad that he's the same old Bill he always was... but whatever you think of Bill, what he went through should not have happened."

MATTHEW HALLIDAY

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global visions

20/20 Visions

Programmer Graydon McCrea tips us off to this year's hidden Global gems

THE ABUNDANCE OF WORTHY FILMS to choose from the Global Visions schedule can be overwhelming, but programmer Graydon McCrea has taken the time to talk to *SEE* and point out a few personal favourites that might otherwise slip under your radar.

Like the 48-minute *Strong Coffee: The Story of Cafe Femenino* (Sunday at 3pm, Stanley A. Milner Library), which tells the story of a women's coffee co-op in northern Peru, where the big money crop is an essential part of the economy. "These women got tired of having their husbands spend all of the coffee plantation money at the bar," McCrea explains. "They have set aside a certain number of acres certified to be farmed by these women—they're managed by women right from harvest to delivery. It's turned out to be a remarkable development for the growers, who live at the poverty line, despite the fact that coffee is the second-most-traded commodity."

He also has good things to say about the latest from Canadian director Yung Chang, who set off with a tourist boat on the Yangtze to probe the impact that the Three Gorges Dam has had on villages along the bank of the famous Chinese river. "*Up the Yangtze* (Saturday at 7pm, Paramount Theatre) is an amazing film," McCrea says, "partially because of how astonishing it is that Chang was able to get people to speak frankly about what was happening."

The Chinese government's blithe dispossession of millions of people who use the river as an important part of their lives is a story rarely told. Chang highlights it with an ironic twist—Yu Shui, one of the workers on the Farewell Cruises ship Chang is a tourist on comes from a family that has been hit hard by the construction of the dam.

Speaking of families, *Chichester's Choice* (Sunday at 3pm, Stanley A. Milner Library) finds director Simonee Chichester tracking down her long-gone father Edgar to Brazil, where he's become an alcoholic



MAN OF VISIONS

Graydon McCrea has his dots in a row

street person. With an armful of questions about his abusive behaviour, and a desire to come to grips with her upbringing, Chichester fearlessly confronts painful memories about her past.

cially interesting because the tendency would be for her as a young filmmaker to be overcontrolling for fear of disappointing the audience—instead, you feel that it's a genuine moment when she meets her dad."

"Up the Yangtze is an amazing film, partially because of how [the director] was able to get people to speak frankly about what was happening."

GRAYDON MCCREA

"Sometimes these kinds of films seem self-indulgent, but I never felt it with this," McCrea says. "It's espe-

"I would have taken a Geiger counter with me if I'd been part of that crew," McCrea wryly notes about *A Sunday in Pripyat*, a half-hour reflection on the cost extracted by the nuclear meltdown at Chernobyl in 1986 (Sunday at 7pm, Metro Cinema). Set in the Ukrainian town of the same name, the film settles a camera on what is now a ghost town. "The film is essentially without people, though at the end you do see a couple of elderly babas—apparently they stayed behind when everyone else left. Over the images they run the sound that would have been associated with the school, the restaurant, the playground—it's very powerful."

A film that McCrea feels will be very popular is *Garbage Warrior* (Sunday at 7pm, Metro Cinema), about American architect and author Michael Reynolds, who builds eco-friendly homes called Earthships out of beer cans, tires, and plastic bottles. "Much to the dismay of the acreages that surround him," notes McCrea. "The American Institute of Architects actually kicked him out at one point."

Reynolds eventually goes to the South Pacific to help residents reconstruct their homes using whatever supplies were available.

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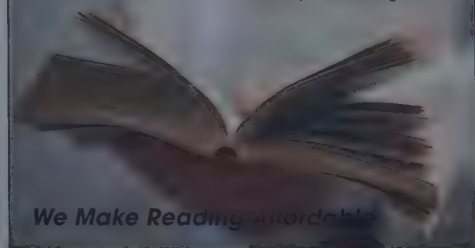
Ariel Dorfman and Peter Raymont look back at 9/11/73 in *A Promise to the Dead*

Author provides a window into Pinochet coup in *A Promise to the Dead*

Loosely based on Dorfman's autobiographical 1999 *Heading South, Looking North: A Bilingual Journey*, Raymont's film takes many of its cues from its source's non-linear structure. "The weaving of the various parts of his life maybe was a suggestion of how we might try to weave the three strands of the film," Raymont says, "which are of course the journey we took with him, the cinéma-vérité footage of him traveling through Argentina and Chile last year; the footage of the coup itself, the days of the coup and the aftermath of the coup; and the [personal] history of Ariel."

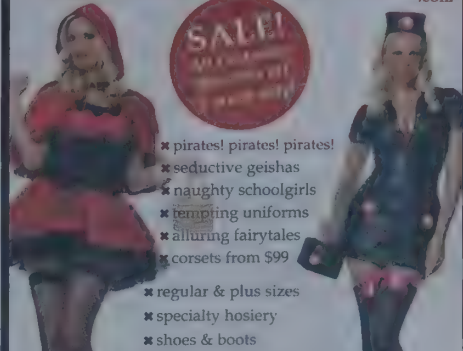
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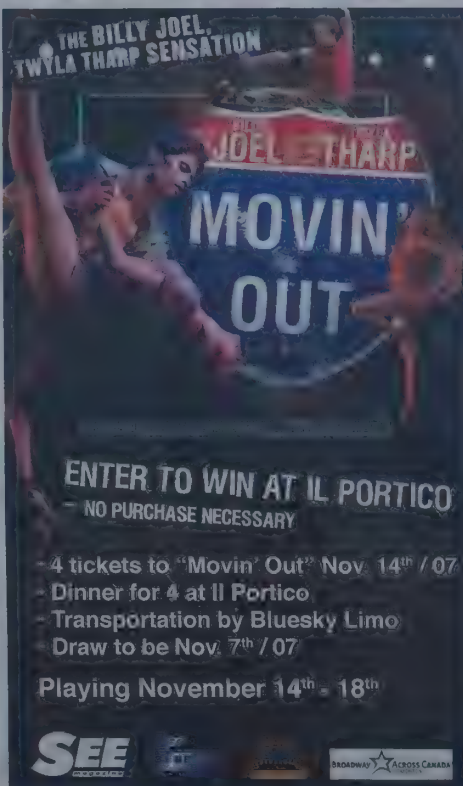


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My non-favourite Martian

Martian Child's notion of child-rearing seems to come from outer space



RUGRAT FROM SPACE

Bobby Coleman and John Cusack form an interplanetary bond in *Martian Child*

MARTIAN CHILD

Directed by Menno Meyjes. Starring John Cusack, Bobby Coleman. Opens Fri. Nov. 2

AT ONE POINT IN *MARTIAN CHILD*, A minor character points out that in his

opinion, all kids are from Mars—at least this one admits it.

I think most people would agree that, for all their charms, children are a little like aliens, especially when they're first born (big heads, shiny opaque eyes, the uncanny ability to

emit noxious substances). But when one decides he wants to wear a weight belt so that he doesn't float away, that's not cute. That's an attachment disorder.

Science fiction writer David Gordon (played by John Cusack) is still

grieving for his dead fiancée, so he decides that the cure for his loneliness is to adopt a kid. Unfortunately, the kid he chooses (or who chooses him) lives under an appliance box and believes he's from outer space. How adorable!

Of course, the rest of the movie deals with the agonizing push/pull of new parenthood problems—will my kid fit in at school? How do I get him to eat healthy food? How do I teach him about baseball? How do I convince him that being an Earthling is tough enough already?

"Martian child" Dennis (Bobby Coleman) is quiet, winsome, and unbelievably damaged. We're not given much in the way of backstory to explain how this kid got this way, except for the implication that maybe he was abandoned at the planetarium.

Instead we are asked to accept that his delusions are part of an understandable defence mechanism, and hopefully love is all he needs. Even the psychiatrist says so.

There's a level of discomfort in the movie that goes beyond the basic awkwardness of what to do with an adopted child with problems. Is it just plain selfish for David to take this kid on, or is he some kind of saint? He seems to be doing all the right things, which makes me want to scream.

Just once I wanted him to discover that Dennis has allergies via a PB&J-fueled trip to the emergency room. Just once I wanted to see him on the phone to his HMO trying to apply for autism testing for the little whippersnapper. But no, they happily eat Lucky Charms together and form a bond through their own inherent weirdness.

Based on an autobiographical novelette by SF writer David Gerrold, *Martian Child* has been Hollywoodized enough to leave big sticky footprints all over it. First and foremost, Gerrold's son never really believed he was from Mars; it was a game they played in order to deal with adjustment issues.

Also, Gerrold was openly gay when he adopted. I'd like to see how that went over with the moral scions in Tinseltown when they were developing this project.

Cusack, who already worked for director Meyjes in his exploration of the relationship between a young Hitler and art dealer Max Rothman in *Max* (2002), brings a lot of sensitivity to *Martian Child*, but ultimately not a lot of insight.

And God forbid the man wears colour or combs his hair once in a while. I love John Cusack, have ever since the geek days of *Sixteen Candles*, but I haven't seen him grow as an actor much since *Grosse Pointe Blank*.

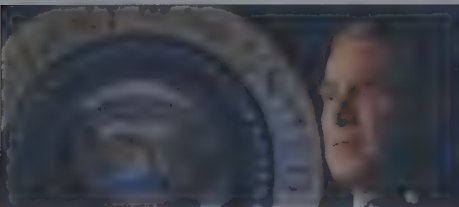
Bobby Coleman is a little more of a revelation, but still uses the cutie-pie defense a little more than is necessary. Bit parts by Joan Cusack, Amanda Peet, and Richard Schiff are more realistic and heartwarming than the two stars, who seem to be struggling with the audience as much as they struggle with each other.

We all know that kids don't come with a manual, even adopted ones. But Hollywood can always be relied on to give us at least a kind of instruction book beyond feeding and watering. The real question is which character in this movie is more of a Martian child—the kid or the grown-up?

NICOLA SIMPSON KHULLAR

DVD Dictator

These are the discs you must buy this Tuesday



NO END IN SIGHT

A film to make George W. Bush nostalgic for the days of *Fahrenheit 9/11*

NO END IN SIGHT

Sicko also comes out on DVD this week, but if you're tired of Michael Moore's truth-bending shenanigans, writer/director Charles Ferguson's balanced yet devastating account of the Bush administration's invasion and occupation of Iraq will definitely be more to your liking. That is, if "liking" is the right word to apply to a documentary that will stoke your

outrage the way this one will.

A BIG HAND FOR THE LITTLE LADY

Okay, the Dictator hasn't seen this one since he was a kid, but he remembers being totally entranced by this light-hearted 1966 Western about an unworldly widow (Joanne Woodward) who must complete the high-stakes poker game her hus-

band was playing when he died.

HELVETICA

Gary Hustwit's entertaining documentary pays tribute to the world's most perfect font—or at least its most ubiquitous. Where would American Apparel be without it?

FLANDERS

Is there any director with a more depressing oeuvre than Bruno Dumont? The man who brought you *La Vie de Jésus* and *L'Humanité* returns with a grim tale of a young French soldier committing atrocities in an unnamed Arab country while his pregnant girlfriend back home undergoes a psychological collapse.

BRIGITTE BARDOT COLLECTOR'S SET

After *Flanders*, you'll want to cleanse your palate with this five-film collection of softcore fluff starring the quintessential '60s sex kitten. Titles include *Naughty Girl*, *The Vixen* and *Love on a Pillow*. Meow!

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Criterion's new Samuel Fuller DVD set is B-movie heaven

THE FIRST FILMS OF SAM FULLER
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DVDs from the Criterion Collection are revered by movie buffs for their immaculate presentation of foreign and arthouse films, but their hefty price tags are just as often a source of agony. Perhaps in response, Criterion has launched Eclipse, a budget line that sees the normally lavish company issuing no-frills packages of hard-to-find early films and B-movies.

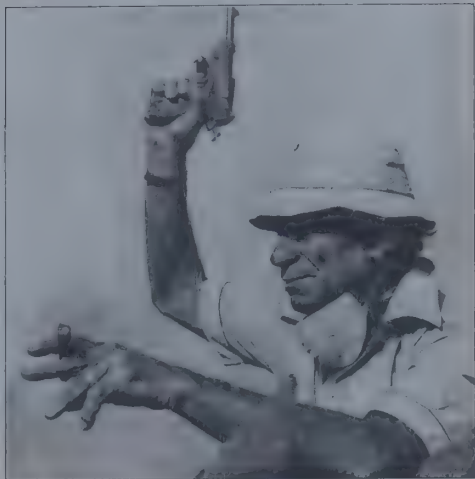
Fittingly, one of the first Eclipse

is always the case with Criterion, beautifully restored, with excellent, cleaned-up soundtracks.

Fuller's first low-budget assignment, 1949's *I Shot Jesse James* was an early psychological western that examined the legend behind the killing of the famous gunslinger. John Ireland is the slow-as-molasses Robert Ford, a thug who really hasn't thought things through even as he embarked on his notorious career as the man who shot his friend Jesse in the back. Later, after dealing with the fallout from his traitorous act, he finds himself re-enacting it onstage for the amuse-

Vincent Price is a nasty piece of work as the titular hero of *The Baron of Arizona* (1950)—but undeniably charming as hell. A Missouri realtor with ambitions, he cons strangers, seduces women, forges papers and works out a scheme to have himself declared the rightful owner of the Grand Canyon State. It almost works too, and you can tell that Fuller appreciates the guy's daring—despite the fact that his plan would essentially dispossess thousands of farmers. Fuller invariably presents the character as the hero of the piece. Old-fashioned and mannered in presentation, it's the least "Fuller-esque" of Fuller's films, but it's hugely entertaining nevertheless, with great cinematography from the legendary James Wong Howe.

The Steel Helmet (1951) is the film that really kicked off the director's career—after its box-office success, Darryl Zanuck at 20th-Century Fox snapped Fuller up to work for him. A Korean War story that made it out the gate almost immediately after the declaration of hostilities, *The Steel Helmet* made good use of Fuller's own WW2 experiences for filmic seasoning. Following the escape of Sgt. Zack (Gene Evans) with the help of little Short Round (William Chum)—a character name that Steven Spielberg would borrow for *Indiana Jones and the Temple of Doom*—the two eventually meet up with other lost American soldiers



ALL RIGHT, LET'S SHOOT THIS DAMN PICTURE!
Director Sam Fuller cuts a striking figure on the set

***I Shot Jesse James* is an unblinking dissolving of Western legend, with a few Freudian hints at strong "feelings" between the main characters.**

sets is devoted to the work of a director whose name is practically synonymous with B-movie glory. *The First Films of Sam Fuller* brings to DVD three rare films that the irascible, cigar-chomping cult director made for B-movie producer Robert Lipper. Little information or extra features are offered in the package—just a short essay printed on the inside jacket of each film, but no matter. The films themselves are, as

ment of theategors—at which point he finally wakes up to the horror of his fate.

It's a steely and unblinking dissolving of Western legend, with a few Freudian hints at strong "feelings" between the two main characters. And it goes without saying that it makes an excellent double feature with the much longer and artier *The Assassination of Jesse James by the Coward Robert Ford*.

and hole up in a Buddhist temple.

Still a gripping piece of work years later, *The Steel Helmet* rides perfectly on some visceral camerawork and excellent casting, with Evans a standout as the weary but determined Zack. Unlike many war films of the period, Fuller makes no attempt to soften the blow of the conflict—there's little sentimentality in the interactions between charac-

ters, with even a few allusions to racial conflict worming their way into the dialogue. It's the first of Fuller's films that has an undeniable Fuller "feel" to it, and it points the way to later classics like *Hell and High Water*, *China Gate* and *Verboten!*, titles that hopefully we won't have to wait long to see them get the Criterion treatment too.

TOM MURRAY

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Merrill Fine, STAR MAGAZINE

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YOUNG MC
Gemini Awards host George Stambopolopolopolopolous [sic]

Me, myself and Gemini

CBC spends awards ceremony congratulating self, turning away viewers

I'M WRITING THIS WEEK'S TELEPROMPTER while watching the Gemini Awards for excellence in Canadian television (while PVRing Game 4 of the World Series for Mr. Teleprompter while he plays hockey). George Stambopolopolopolopolous (I can never get his name right) is doing a decent job, especially in the opening sequence when he's nearly run out of Saskatchewan. But Billy Crystal he ain't.

A few random thoughts before I begin ranting (and not just about the ghastly echo in Regina's Conexus Arts Centre):

Wow. Fancy evening gowns look kinda weird on actors who haven't had trainers and stylists and surgeons make over every inch of their bodies.

Speaking of plastic surgery, how much has Corey Haim had? I could bounce a shiny quarter off his cheeks. Probably both sets.

Even the Geminis have seat fillers? High class...

Is Sarah Chalke's date Mo'Nique? It's still hard to believe that *Little Mosque*

TELEPROMPTER

NICOLA SIMPSON KHULLAR

on the *Prairie* wasn't nominated for Best Comedy Series. I guess getting the Canada Award is like a booby prize.

Only the Geminis would have an award for Best Sportscastrer. I'd like to see that category at the Emmys.

Our favourite Canadian on a TV series not eligible for a Gemini (i.e., gone to the big show down south) is... lucky?

Now, time to rant. With the exception of *Corner Gas*' win, the Geminis continue to strike me as basically a CBC circle-jerk. Are other networks in Canada that incapable of producing quality television, or is the Canadian Television Fund simply a cabalistic attempt to funnel more money into the MotherCorp without parliamentary appropr-

tion? Yes, I realize that's a two-part question.

But is it worth televising the Gemini Awards when CBC could be putting that budget towards programming? Are we so obsessed with imitating American culture that we feel a need to put on our own awards shows as well? Other than publicly honouring the hard work of these creative and technical personnel, the only real purpose of the Geminis seem to be promoting Canadian programming—which only works if somebody's watching the telecast.

In a feeble attempt to woo viewers, the Geminis flew in a smattering of higher profile "Canadian" talent such as Howie Mandel, Jason Priestley, Kathleen Robertson, and James Tupper. (Feel free to say "who?" to the last two personalities on that list.) To its credit, the CBC didn't waste their coin for the private jet, instead taking advantage of the largesse of Boston Pizza king Jim Treveling.

But did it work? Just a few weeks ago, more Canadians watched *Corner Gas* (1.298 million) than watched *Heroes* that same night (1.293 million). The last time the Gemini Awards got that many viewers was 1995. Last year's ratings sat at about 203,000 viewers. To put this into perspective, CTV got more than twice that number of viewers to watch the Giller Prize being handed out last November. That's a book prize, people!

The Geminis continue to strike me as basically a CBC circle jerk. Are other Canadian networks that incapable of producing quality TV?

Here's an idea. Put the Geminis on YouTube, and make our "celebrities" perform dirty limboes when accepting their award. I guarantee it would do more to promote Canadian television around the world.

SUPER MEN RETURN

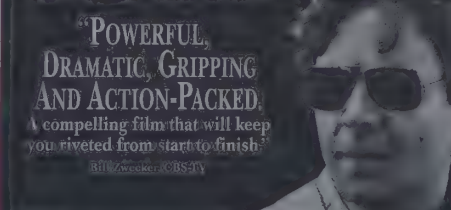
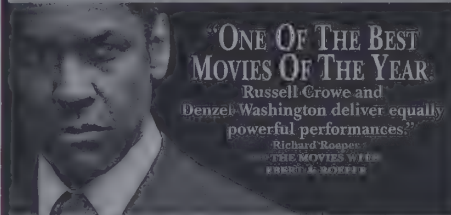
SUPER CHANNEL IS BACK. AH, YES, MANY OF us remember the Superchannel of the 1980s, when we Edmontonians were proud to have our own little HBO streaming out across the airwaves. After Corus's Movie Central took over and moved operations to Toronto, the offices over at Allarcam (aka Global aka ITV aka that box behind Tony Roma's on Calgary Trail) were woefully empty.

But tomorrow Super Channel returns with exclusive programming over six channels, two of them in HD. In addition to scouring the globe for content, it's also lifting some from U.S. pay channel Starz, which is ranked third behind HBO and Showtime.

Unfortunately, right now Super Channel is only available to Bell ExpressVu subscribers and some regional cable channels in Saskatchewan. Negotiations with the other cable providers (e.g., Shaw) are underway.

"ONE HELL OF AN EXCITING MOVIE."

Peter Travers, ROLLING STONE



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capsule film reviews

30 DAYS OF NIGHT

Decent premise (vampires invade a night-shrouded Alaskan town), but subpar execution thanks to a director more interested in killing off his cast than building atmosphere and suspense.

★★★☆☆

THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD

Yes, it's nearly three hours long, and yes, it's a little too infatuated with its own artiness, and yes, it has a ridiculously pompous title, but Brad Pitt's moody, Malickian Western is a spellbinding experience. And as shoh-in Alberta features go, it sure beats *Snow Day*.

★★★★☆

DAN IN REAL LIFE

Fans of Steve Carell's lord-eating *Daily Show* days may be disappointed to see him turning into Tom Hanks, but even they will likely be won over by this goey but heartfelt comedy about a widower advice columnist from *Pieces of April* director Peter Hegedes.

★★★★☆

THE DARJEELING LIMITED

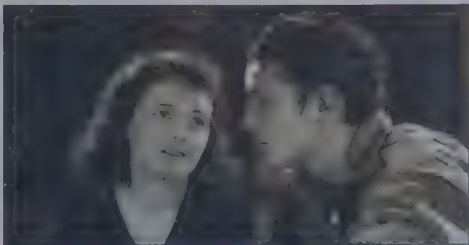
Wes Anderson's up to his old tricks (meticulously designed sets and costumes, man-children with father issues, scenes that lapse into slow-motion whenever the British Invasion songs play on the soundtrack) as well as a few new ones—the wide-open Indian landscape in particular has loosened up his visual style. A charmer.

★★★★☆

ELIZABETH: THE GOLDEN AGE

Royale with cheese. Cate Blanchett's cheekbones star in this absurdly overproduced bodice-ripper about "virgin queen" Elizabeth I's defeat of the Spanish Armada using nothing but a will of iron and a pair of tightly crossed legs.

★★★☆☆



SUNRISE

F.W. Murnau's 1927 melodrama is one of the masterpieces of the silent era—but local composer Dave Clarke's live trip-hop score only improves upon it. The stunning multimedia performance plays Metro Cinema Nov. 5-8 at 8pm.

GONE BABY GONE

Lower-class Boston: land of meth addicts, white-trash thugs and terrible housekeepers. It's also the setting for director Ben Affleck's morally complex crime flick, starring baby-faced brother Casey as a detective on the trail of a missing child.

★★★★☆

INTO THE WILD

It ends with its hero starving in the Alaskan wilderness, and yet it's still the most upbeat film Sean Penn's ever made. Credit Emile Hirsch's performance as nature-loving thrill-seeker Chris McCandless, and Penn's ecstatic embrace of his idealistic worldview.

★★★★☆

LUST, CAUTION

Ang Lee's racy espionage thriller stars newcomer Tang Wei as a neophyte spy who discovers her kinky, submissive side when she's sent to seduce a traitorous government official (the great Tony Leung). It could use more energy, but the sex scenes are exceptional.

★★★★☆

SAW IV

Luke from *Gilmore Girls*? What are you doing in this thing? Go back to *Stars Hollow*—Lorelai misses you!

★★★☆☆

THINGS WE LOST IN THE FIRE

Benicio Del Toro can out-ham even Kevin Spacey if you let him, but luckily Danish director Susanna Bier keeps him on a tight leash here as a heroin addict looking for redemption and wrestling with his attraction to his best friend's widow. It's a melodrama, sure—but well-made, intelligent melodrama.

★★★★☆

WE OWN THE NIGHT

One brother's good, one brother's bad. The sibling split at the heart of James Gray's cops-and-gangsters saga is as old as the Bible, and it still has the power to stir moviegoers' souls. Well, the male ones, anyway.

★★★★☆

Beyond the Blurbs

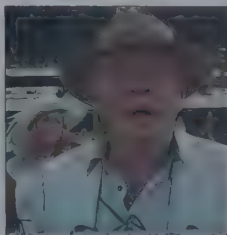
This week: Director Anthony Hopkins' batshit-crazy *Slipstream*

"WHAT IN THE NAME OF...? ANTHONY Hopkins goes way, way, way off the deep end with *Slipstream*, a straight-outta-crazyland film written and directed by the actor in some sort of feverish attempt to mimic the work of former *Elephant Man* collaborator David Lynch. It's Hopkins' very own *Inland Empire*, minus the inspiration and double the stylistic wackiness, with so many flash cuts, insert shots, freeze frames, rewinds, fast-forwards, colour changes, perspective switches, discordant soundtrack noises and repeated scenes (featuring cast members in various roles) that it takes only a few short minutes for one's brain to start hurting from madness overload.

"To say Hopkins is going for something a tad more avant-garde than the standard fare in which he usually participates is to say that black is slightly darker than white. *Slipstream* is straight-up bonkers, a deliberately unintelligible and aesthetically insane head-trip into the fractured mind of its protagonist, screenwriter Felix Bonhoeffer (played by Hopkins himself)." —Nick Schager, *CineMatical*

"MISTAKES AND MISCALLS PLAGUE every aspect of the film. John Turturro's portrayal of movie producer 'Harvey' (think of a certain other Harvey, if he were 150 pounds lighter and 60 times more irritating) dribbles into painful histrionics; the one good performance in the film (by S. Epatha Merkerson) languishes for lack of purpose.... Mindfucks

may abound—before the glorious arrival of the closing credits, we encounter doppelgängers, shape-shifters, specters of *Invasion of the Body Snatchers* hero Kevin McCarthy, a sports car that changes color, characters that change names, actors who change identities, dead men that are living, nonlinear editing, Christian Slater, computers as prisons, cellphones to nowhere, and



ANTHONY IN LYNCHLAND Hopkins' *Slipstream* baffles everybody

on and on—but neither obfuscation nor star power mask the simple fact that there's no *there* there." —Emily Condon, *Reverse Shot*

"HOPKINS SPENT CLOSE TO \$10 million making *Slipstream*, a film with few commercial prospects. If he came away with a genuinely challenging work like Dennis Hopper's *The Last Movie*, the expense might be worthwhile, but this project plays

like the work of a student filmmaker who took his first acid trip after catching a double bill of *Mulholland Drive* and Spike Jonze's *Adaptation*." —Steve Erickson, *Gay City News*

"I THOUGHT THE TALKING SPIDER WAS kind of cool." —Andrew O'Hair, *Salon*

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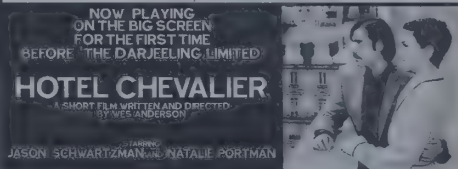


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SAY GOOD-BYE SEE

magazine

Psychedelic comedown

The music's a trip, but Caribou's Dan Snaith keeps his nose clean



CARIBOU
w/ Ben Ruffens, Fri, Nov 2 The Starline Room
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WHILE "PSYCHEDELIC" SEEMS TO BE

the word of choice for most reviewers who threw in their (largely positive) opinions regarding Caribou's latest digitally-realized opus, *Andorra*—and even though Dan Snaith,

Caribou's only "real" member, freely acknowledges his love of psych and prog music from the late '60s and early '70s, he also maintains that one of the key catalysts for earlier adventures in the subgenre doesn't figure into his creative design.

Not that he's a virgin when it comes to synthetic pleasures informing his synthesized creations—he's gone on record as saying that an LSD trip helped facilitate the name change of his project from Manitoba to Caribou a few years ago when punk rock footnote "Handsome" Dick Manitoba of the Dictators threatened to sue over Snaith's use of the provincial moniker.

Turns out it was a passing thing. "It was pretty exceptional, actually," explains Snaith. "Whenever I make music, I'm always completely sober. It's pretty rare that I do any drugs. That was a special exception of a time when I needed to forget what was going on."

He seems to have done a good job—Handsome Dick has crawled back into his watering hole (he runs a bar in NYC), and Snaith, as Caribou, didn't miss so much as a pre-programmed beat as his subsequent release, *The Milk of Human Kindness*, and his latest earned laudatory notices from sources as diverse as *Entertainment Weekly* and the online zine *Stylus*.

Yet, LSD or no, *Andorra* marks a departure for Snaith; sure, it's still heavy on the percussion in places, but not so much like those signature double-kick/koto drumming simulacrums that marked previous efforts. It's easy to see, and hear, why people are calling it a psychedelic venture, with its sunny, dreamy melodies and ethereal vocals, largely performed by Snaith himself. But really, the album bears more similarity to space age bachelorette pad efforts by the likes of Stereolab and Broadcast than anything by the 13th Floor Elevators or similarly acid-damaged groups of yore.

"I really wanted this album to be... to squash my ideas into more kind of pop songs—strong melodies and compositions," Snaith says. "In the past, my music was kind of loop-based. I also wanted the melodies, as much possible, to pack an emotional punch. I wanted all the songs to be vocal songs. I made all the melodies to be carried by the vocals. The last couple of albums, I've started using vocals more and more, but [I'm] just learning to be comfortable with my voice—learning how to use it."

That said, Snaith acknowledges that he has the best possible set-up for experimenting in comfort—he composes all of Caribou's music at home on a computer, laying down track after track away from any

either. Not only was he able to cull a fine album from his prodigious output, but he also gathered enough bonus tunes to put together another CD available only to those who show up to his gigs.

Well, there are other ways to get it, and he's okay with that too. "For someone like me," he says, "[downloading] definitely helped me more than it's hurt me. People are able to hear my music in different places in the world if they weren't able to get the physical record. It just kind of spreads the word around. I'm making this music... I'm not trying to stop people from listening to it. The more people listening to it the better. I'm kind of lucky enough to pay the bills making music and if that kept happening it would be amazing."

Should the day come when he has to pack in music full-time, Snaith has a pretty good back-up: a Ph.D. in mathematics. But as it stands, it doesn't look like he'll have to settle into academia anytime soon. Snaith's embarked on another long tour, and he says now more than ever, the live band he's assembled feels more like a organic entity capable of improv and on-the-fly interpretation.

In a sense, rethinking his heavily layered computerized compositions is as much a distinct creative process as making an album. The resultant yin/yang existence of bedroom bard and traveling man has turned out to be exactly the kind of groove that satisfies his creative needs.

"It's just kind of in my nature to lock myself away for a year to record music—to be very solitary and obsessive about it. But by the time I'm kind of going stir crazy and tired of doing that, then we go out and tour and get to be more sociable. And by the time I'm exhausted after a year, I get to go back to the other. I think they're both things I want to do in equal measure. It suits me well."

ZOLTAN VARADI

"It's just kind of in my nature to lock myself away for a year to record music—to be very solitary and obsessive."

DAN SNAITH

potentially meddling influences. (670 semi-finished songs sit in his hard drive vault as a result of the *Andorra* sessions alone, he says.)

"I definitely make music for myself," Snaith says, "for the thrill of making something I'm happy with. I guess, I have the freedom to make anything I want. I can sit back and listen to it without a bunch of studio engineers around. I'm totally on my own. There's no worry. If I make an album I don't want people to hear for some particular reason, then I wouldn't release it."

Turns out, we needn't worry

James Murdoch

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MUST-SEE SHOWS

MODEST MOUSE

■ Sat, Nov 3, Edmonton Events Centre (WEM)

Modest Mouse made headlines earlier this year when lead rodent Isaac Brock managed to corral one of alternative music's most revered six-stringers, Johnny Marr (maybe you heard of his former band—The Smiths?) into the fold for the recording of *We Were Dead Before the Ship Even Sank*. Cool enough, but the results were far from Modest Moz; instead it was just another record of literate and emotional pop music to add to the group's expanding canon of fine, and terribly underrated, songcraft.

EXCLAIM! AGGRESSIVE TENDENCIES TOUR

■ Tue, Nov 6, Avenue Skatopark

Very recently, those wisenheimers at *Vice* magazine could be found mocking Montreal metalers Despised Icon's choice of moniker, calling them "one of the worst-named" bands they'd covered in some time. What? No mention of Icon's Aggressive Tendencies

tourmates Dischord of A Forgotten Sketch? Now that's a handful of a handle. Lame names aside, this cross-Canada outing, with Loust and Child Abuse (third runner-up?), should prove to be the heaviest thing to hit town in the next while. Bang on...

DAVID FRANCEY

■ Sat, Nov 3, Royal Alberta Museum
Folk Fest have Francey returns in support of this year's release *Right of Passage*, his 13th solo, original-material recording. [He frequently appears on collaborations with the likes of Kieran Kane.] Besides his already well-loved compositions, E-ville audiences will undoubtedly take delight in the locally inspired lament, "Leaving Edmonton."



Sober Demeanor

Kris Demeanor just can't hold a drunk's interest

KRIS Demeanor and GEOFF BERNER
Sat. Nov 3. McDougall United Church
(10025-101 St)

FOR CALGARY SINGER/SONGWRITER Kris Demeanor, the fun in his ongoing team-up with Vancouver's Geoff Berner—the "Whiskey Rabbi"—isn't merely limited to the music they're making, but also to the inevitable shenanigans that result when two uninhibited performers collide.

may be, people always comment on how different we sound from each other. I don't feel that I have to compete on the same level. There's one thing about Geoff, though. Whenever I play with the guy, I always want to put on my best show."

Saturday evening's performance should be a good way to see the two, who often find themselves in venues less conducive to serious listening—in Edmonton they'll be playing

Demeanor has been busy since last February's release of *Go Away With Me* and *The Guilt and the Shame: Tales of the Canadian West*, released in the midst of his almost year-long stint as resident artist with Theatre Junction in Calgary. His third solo album since 1999, *Go Away With Me*, sees Demeanor sharpening both his knack for melody and his wry, cutting way with a lyric.

Meanwhile, *The Guilt and the*

"We were looking for interesting venues to play, and this one fit the bill.... You need people to shut up and listen. Using creative ways to get drunk people's attention is a drain."

KRIS Demeanor, ON PLAYING McDUGALL UNITED CHURCH

"You just have to try and 'out ham' Geoff," Demeanor laughs. "As tough as that may be sometimes."

Touring with Berner, an accordionist who takes it directly to the crowd when he feels that interest is lagging or particular members of the audience aren't showing sufficient respect, can keep a man on his toes.

"It's not that bad," quickly retorts Demeanor, who styles his show as one part music, one part standup, and one part spoken-word performance. "I think we've played together enough times now, and however similar our acerbic, satirical material

McDougall United Church, where the acoustics and the hushed atmosphere demand attention from the audience. "We were actually looking for interesting venues to play," he says, "and this one fit the bill. The bar has never been my thing. You kinda need people to shut up and listen. Using creative ways to get drunk people's attention is a drain, so I'm always glad when we book places like this."

Although, he adds, "You just know that Geoff might be taking the piss out of the Almighty at some point during this one."

Shame finds Demeanor working within the realm of spoken word. "Well, y'know," he says, "I already had *Go Away With Me* in the can, but also had applied to the Canada Council for a spoken-word project about the underbelly of Canada—Hutterite colonies, reserves, and meat-packing plants. When they agreed to let me do it, I decided I might as well put them both out. Most would have suggested taking the best of both, but I thought it was a fun experiment—it's my *Use Your Illusion 1 & 2*."

TOM MURRAY



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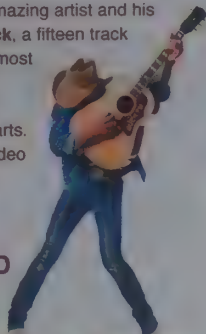
reggae party

DJ ECHO

WITH JUNIOR

"After his death, it was the clearest way I could express my love for him and acknowledge the depth of our friendship."
- Dwight Yoakam on why he chose to record an album

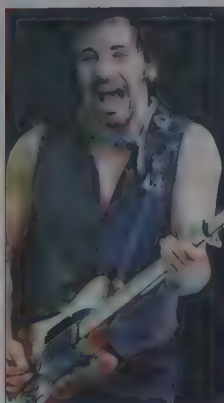
Yoakam pays tribute to this amazing artist and his music with **Dwight Sings Buck**, a fifteen track collection of many of Owens' most memorable singles including 11 top five hits, eight of which reached #1 on the country charts. Includes the first single and video "Close Up The Honky Tonks".



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ZOLTAN VARADI'S EYE ON MUSIC

ROCK OF AGEISM

IS IT ANOTHER EXAMPLE OF YOUTH-OBSESSED marketing gone mad or another example of the new neocon McCarthyism at work? This week, FOX Entertainment News (of all places) revealed that American corporate monolith Clear Channel issued an edict to its stations not to play cuts off Bruce Springsteen's new album *Magic*, despite the fact that it's sitting at number one on the *Billboard* chart.

According to FOX, Clear Channel said that the 58-year-old Springsteen is "too old" for rock stations, although they allegedly say that songs from his *Born in the USA* album

are A-OK for play—just nothing new.

Odd, considering that Springsteen is currently on a sold-out tour (this writer had to pay well over \$100 to stand on tippees to see the back of the venerable performer's head at a recent Canadian date, but that's another gripe...) and one needs to dig too deep in either the print or online music media to find verbose essays detailing how the Boss has become the new indie ideal, influencing acts like Arcade Fire, The National, and, most blatantly, The Hold Steady. The decision seems to make a lot more sense when you consider Clear Channel's ties to the Republican Party and Springsteen's recent condemnation of the Bush Administration.

Just saying...

At least here, we have another reason to be grateful that we came out on the upside of the War of 1812: despite the repeated cultural crimes of FM stations like The Bear (i.e., nonstop play of Nickelback), at least the Boss' "Radio Nowhere" single is charting on that station's Rock Top 20.

WHITE BAND'S BURDEN

TWO WEEKS AGO IN THIS COLUMN, I RAN A quote from Sasha Frere-Jones' article in *The New Yorker* bemoaning the overwhelming "whiteness" of indie rock. Jones' think piece

Clear Channel said that the 58-year-old Springsteen is "too old" for rock stations, although songs from his *Born in the USA* album are A-OK.

subsequently drew a lot fire, including that of Arcade Fire, one of the bands cited in the cultural critique. In a bizarre move, Win Butler of Arcade Fire sent Jones a polite note and an MP3 of song snippets meant to demonstrate, in Butler's own words, "parts of our songs that I think steal quite blatantly from black people's music from all over the globe."

Er... okay. But if you listen to the MP3, one bit clearly stands out: The Beatles' "Twist and Shout." Um, Win? The Beatles weren't... Never mind.

Listen for yourself at newyorker.com.

EGO TRIPPIN'

"It seems I am entering, with some trepidation, the unadorned realm of the poet."

—the ever so-modest Sting in his book of song lyrics, *Lyrics*. Last month, Sting took top honours in *Blender* magazine's poll of rock's worst lyricists, a story gleefully picked up by wire services across the globe. Apparently Sting didn't get the memo. (Quote via theadailyworm.com)

BLUES CURE

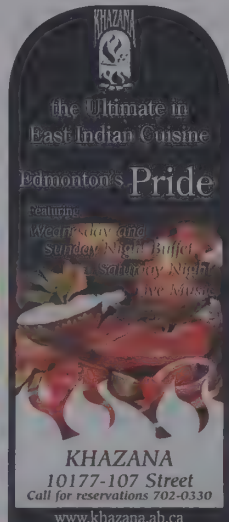
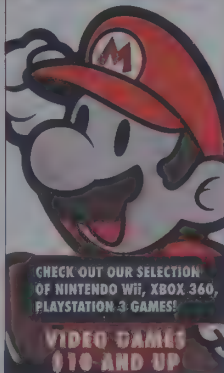
ALTHOUGH HE'S FROM WINNIPEG, BRENT Parkin's presence has always loomed large in the city, whether the guitarist was performing, laying down the foundations of early incarnations of the Folk Fest, or rocking the Sidetrack, the Blues on Whyte, and the Blues Festival.

Unfortunately, Parkin suffered a heart attack in September, spurring local friends like Tacy Ryde and Hot Cottage to step up and hold a benefit for their comrade. "Barkin' for Parkin" goes down this Friday (November 2) at the Newcastle Pub (6108 90 Ave) and the \$10 cover will get you about five hours' worth of blues, besides helping Parkin in this difficult time. Call 490-1999 for more info.

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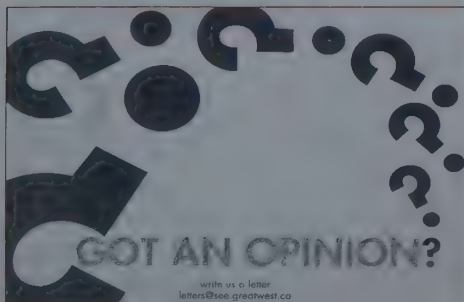
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What've you done for us lately, Piano Man?

One man laments the long-lost schlocky genius of Billy Joel



BILLY JOEL
Nov 3 (8pm) Rexall Place Tickets tickmaster.ca or 451-8000

MOVIN' OUT
Featuring the music of Billy Joel Nov 14-16 (8pm), Nov 17 (2pm and 8pm), Nov 18 (2pm and 7:30pm) Tickets tickmaster.ca or 451-8000

YES, YES, YOU HATE BILLY JOEL, we know.

He's been hated by many for decades, so that's not unusual. Critically derided, mocked for his humbling attempts at appealing music writers who loathed his uncool lineage—Joel has had a "kick me" sign affixed to his back almost from the beginning. And why? Because he wrote harmless perfect pop that brightened the Top 10 for a decade or so? The best of his music might not change your life, but who among us switches the dial when they happen across them on the radio?

You lie if you claim that you do—or you're too caught up in genuflecting before the altar of rock 'n' roll cool. Guilty pleasure or unabashed favourite, there's at least one song by the man that you crank up as soon as you hear it, because Billy Joel never wrote hooks; he cast nets.

Poor Billy started his career at a time when singer/songwriters were becoming déclassé. Without even

the hippie soulfulness of someone like James Taylor to fall back on, Joel was automatically at a disadvantage—his lyrics were middle-class treatises on alienation, his stance that of a disaffected outsider. As hilarious as it seems now, that wasn't far from the truth. He really was on the outside. Where everyone else was loudly declaiming about "authenticity," Joel was simply writing crafted pop songs that rang of Broadway as much as they did Paul McCartney.

This may be the biggest reason why most critics viewed him with disdain—he was never any kind of rocker, and his propensity for soppy ballads irked. Joel's real roots lay in the Tin Pan Alley era—songs like "Always a Woman," "Piano Man," and "New York State of Mind" are pure, unabashed schlock that to this day still rule the karaoke machine. Add a pumping rhythm section in the late '70s and you have a new beast: show tune rock 'n' roll.

This old-fashioned concern with songcraft threw Joel square in the enemy camp, at least as far as critics were concerned. Worse, his persona was a cocktail lounge habitué with a chip on his shoulder. The petulant (but oh so perfect) "My Life" summed the man up perfectly. He came too late—50 years ago, he would've been an edgy Paul Anka and nobody would've batted an eye-

lash

Too many jabs from the press must've irked the Piano Man. By 1980 he was a tough guy in a leather jacket, and his album *Glass Houses* was his rebel rock manifesto. In reality Joel couldn't recognize a rock beat if you spotted him the r, c, and k, but the album still holds up as a weirdly radical act of desperation. "It's Still Rock and Roll to Me," a smarmy brushoff of punk and new wave from a man desperate to fend off the implications of that particular revolution, is particularly telling in retrospect.

The collapse was gradual and depressing. After an attempt at "seriousness" (*The Nylon Curtain*) and candy-coated doo-wop (*An Innocent Man*), he stepped over the edge into MOR blandness. Or maybe he simply lost his muse—whatever it was, the run of appealing, radio-friendly hits between (roughly) '74 and '84 ended with the weak *Dylan* ripoff "We Didn't Start the Fire."

Now he's just another nostalgia act on the arena circuit, still cranky, still hurting at critical barbs—his last album consisted of classical compositions, and this weekend's Rexall Place show will likely be a greatest-hits package, though there's nothing wrong with that. Because Billy Joel is at the top of his game ruled. Really.

TOM MURRAY

ROCK 'N' ROLL ANIMAL

Billy Joel's more dangerous than you know

Jazz in all seasons

New twist on Yardbird Fest ensures celebratory summits of jazz year-round

YARDBIRD JAZZ FESTIVAL

Nov 4-10, Yardbird Suite (11 Tommy Banks Way) Info 432-0428

JAZZ FEST, YOU SAY? IN NOVEMBER? Didn't we just have one of those this summer?

Yes, yes, and yes.

And what's even more amazing is that just a couple of years ago, following the collapse of Jazz City, the city almost had no celebration of swing and things. Now we have two. Actually, scratch that—now we have three.

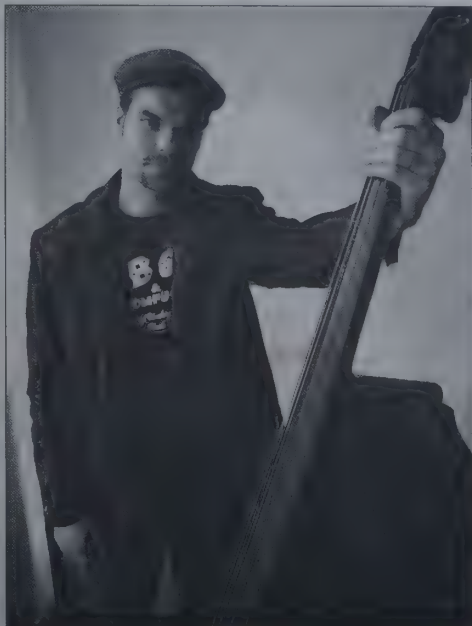
Jasniek Poznanski of the Yardbird's Edmonton Jazz Society explains: "In 2005, we just stepped in on an emergency basis and created the Yardbird Jazz Festival just to ensure that there was a continuation of the summer jazz festival in Edmonton, and I had a couple of guys helping me—Kent Sangster and Don Berner. The following year they registered a new society, the Edmonton International Jazz Festival Society. In 2006, the fest was produced by the Edmonton Jazz Society and the new International Festival Society. So we kind of babysat them through this process in the second year, and in the third year, which was this past summer, they, for the first time, produced their own festival."

And that third gathering of tribes? Jazzworks in February—a spinoff from a Yardbird education program featuring non-competitive adjudication panels and youth bands.

As for this week's event, Poznanski says that now that they're free of tending the once-flickering flames of the fire that was International Fest, they've decided to inaugurate a new tradition with an all-Canadian bill.

Upright bassist Michael Bateman's group Outside Sources headlines the activities. The Toronto-reared, Brooklyn-based returnee from the summer fest gives the pro-

ceedings more than a bit of experimental mojo; the CBGB T-shirt-sporting Bateman cites hardcore punk legends Bad Brains on his list of influences, which also includes



ROCKIN' THE DOUBLE
Michael Bates revs up Yardbird's Jazz Fest

Ornette Coleman and Joni Mitchell. "I like the way he plays and his craft," Poznanski says. "There are always so many variables with jazz music, some of it is more on the edge and some of it is more mainstream. He's someone who's definitely on the edge and exploring new sounds."

Two more out of town ensembles led by upright pavers take the spotlight over the course of event as well, adding something of a mini-theme to the mini-fest: from Toronto, the Rosemary Galloway Quartet; and from Vancouver, the Jodi Proznick Quartet.

"To tell you the truth, that just

how it ended up happening," admits Poznanski. "A couple of those groups got Canada Council touring grants."

Of course there's more going to be going down than four-string wizardry: each night the out-of-town guests will share the marquee with hometown talent, namely the Marty Majrowski Quartet, vocalist Diane Stabel, Don Bradshaw's Big Idea (featuring Mo Lefever on guitar), and the Bill George Quartet. Workshops and jams, and visitors D.D. Jackson (piano) and the Gordon Grdina Trio round out the list of things to do/people to see.

ZOLTAN VARADI

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Songs in the key of death

The Deep Dark Woods laugh (or sing) in the face of mortality

THE DEEP DARK WOODS

w/ Shyler Jansen Fri, Nov 2 (7:30pm) The Pawn Shop (10551 82 Ave)

ROBERT FROST HAD IT RIGHT WHEN HE said, "The woods are lovely, dark and deep. But I have promises to keep, and miles to go before I sleep."

Okay, so Frost may not have been referring directly to The Deep Dark Woods' beautiful and entrancing melodies, but the sentiment is one the country-rock quartet would

and when asked whether or not the of composition component of music is in his cards, Goetz gives a pretty definitive answer.

"Nope, not anytime soon," he says. "I'm pretty comfortable sitting in the back. I just like to play along. I think certain people are meant to write songs and are good at it, so I think I should let those people handle that."

Being a drummer with no song-writing credits might mean less

entire period working on it, though," Goetz says. "We took breaks just to let things sit and so we could make changes. We wanted to spend a lot more time on the arrangements. We'd listen to the mixes that we had and then decided if we wanted to make certain changes, and over time, it's easier to see those things. On our previous album, we changed the songs as we wrote them; this time, we did the changing after recording them. It

"There are so many folk and traditional songs about [death] because it was always a part of people's lives, whether it's about death in families or of yourself. And it's still applicable today."

LUKE GOETZ, DEFENDING HIS SONGS' MORBIDITY

agree with.

According to Luke Goetz, drummer for the Saskatoon-based group, every band member must know their place in order to succeed in the biz—even if it means handing the lyrical reins over to more experienced musicians. Here, Goetz's dedication comes in the form of an absence: he was the only member of the group who didn't contribute any songs to The Deep Dark Woods' recent album *Hang Me, Oh Hang Me*.

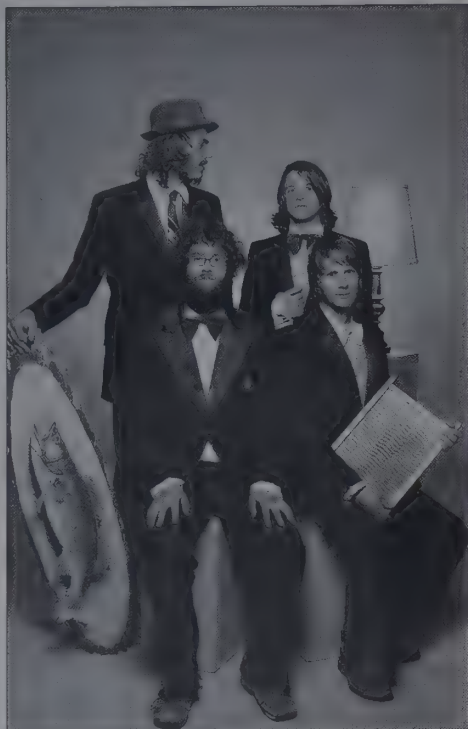
time in the limelight for Goetz, but he has no qualms about it. *Hang Me, Oh Hang Me* is The Deep Dark Woods' second full-length release, and from what Goetz has to say, the band drew up a definite covenant to ensure the album made it out of forest alive. Rich with country colours and rooted in the folk storytelling tradition, *Hang Me, Oh Hang Me* took a much longer time to complete than their self-titled debut.

"We didn't actually spend the

helped make the songs a bit more dynamic."

And they are dynamic songs, quaint yet bold, especially the title track. "I think it's kind of a neat song," Goetz says, "but it's pretty morbid, I guess. There are so many folk and traditional songs about [death] because it was always a part of people's lives, whether it's about death in families or of yourself. And it's still applicable today."

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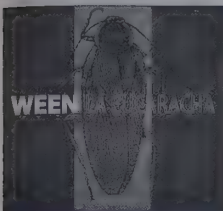
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cd reviews



WEEN
La Cucaracha
(Universal)
★★★★

OH, TO BE GENE OR DEAN WEEN FOR A DAY. While other bands struggle to maintain their carefully crafted "sound," the genre-tasting duo happily dabbles wherever they want. But regardless of whatever influences they coot their songs in, there's a poppy sheen that Ween's developed over the years that gives their material a consistent, distinctive flavour. *La Cucaracha*, Ween's ninth studio album, has this in spades.

Blasting off with the joyful trumpets of "Fiesta," the album is at its best when Ween sticks to making pop music: the creeping vocals of "Blue Balloon," the danceable beats of "Friends," and sax-laced closer "Your Party" all rank among the band's best, most accessible work. They even manage to keep "Woman and Man" genuinely exciting for 10 minutes, eight of which are driven by a furious guitar riff.

The only disappointments here are the pair's attempts to recall their own more ridiculous past work. "With My Own Bare Hands" tries and fails to sell the clunky line "She's gonna be my cock professor, studying my dick/She's gonna get her master's degree in fucking me." Ween's grown a little old for such juvenile wordplay, but it's hard to call that a misstep when the band's explored almost everywhere else on the musical map.

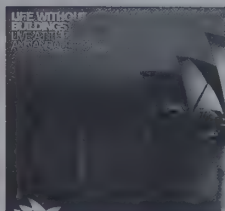
DAVID REIS

LIFE WITHOUT BUILDINGS
Live at the Annandale Hotel
(Absolutely Kosher)
★★★★

SUE TOMPKINS IS A VERY BUSY GLASGOW-based visual artist—in fact, her exhibition *Apple* opened just this Tuesday at The Showroom in London, England. By all accounts, she's a respected figure in the European art world. Good for her, I would say... if it weren't for the fact that she gave up being, like, the most original female rock vocalist of, like, the last decade to get there.

From 1999 to 2002, Tompkins was the lead vocalist for a Scottish art-school post-punk band called *Life Without Buildings*. She didn't have much vocal range, but she had an impeccable sense of rhythm, and she pioneered a singing style that still sounds fresh today—a sound with the half-spoken, half-sung energy of rap, the coiled tension of "Psycho Killer"-era David Byrne, and the joyous nonsense of Björk.

Life Without Buildings made only one stu-



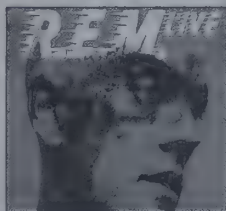
dio album, 2001's *Any Other City*, so the unexpected appearance of this great-sounding live set recorded in Sydney, Australia is cause for celebration. To hear Tompkins' giddy, breathless stage banter, you'd think they'd never performed for an audience before, but the band's tight, spiky rhythms and Tompkins' flawless renditions of her complex lyrics are the work of pros, especially on "Is Is & The IRS," "Juno" and the uncharacteristically downtempo "Love Trini."

Someone get this woman back into the recording studio. Tompkins' paintings may be terrific, but can you dance to them?

PAUL MATWYCHUK

R.E.M.
Live
(Wamer)
★★★★

THERE'S NOT MUCH WRONG WITH WHAT will be a pretty fantastic tour souvenir for Dublin concertgoers who saw R.E.M. on their *Around the Sun* tour in February 2005.



Michael Stipe's vocals are nearly flawless and are beautifully supported by Mike Mills' pipes; Peter Buck's clear guitar playing showcases the melodies which made R.E.M.'s brand of alt-rock so contagious; and the crowd cheers are in the background rather than in the forefront (except for one screaming girl who can be heard at least once during every song).

There are enough classic hits ("Orange Crush," "Losing My Religion") to satisfy those who hated *Around the Sun*—actually, "Leaving New York" is one of the record's highlights. It's hard not to want to sing along to the infectious bridge of "I told you, forever/I love you, forever/I told you, I love you/I love you, forever." Sadly, the crowd meets Stipe's favourite *Around the Sun* track, "Electron Blue," with near-dead silence.

But one burn track isn't enough to put a damper on R.E.M.'s first live record—one that may just convince those who've never seen the band in person to scamper for tickets the next time they come to town.

KRISTINA DE GUZMAN

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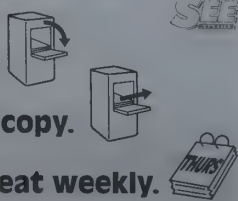
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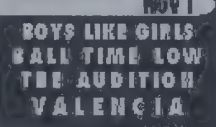
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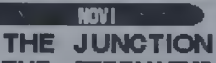
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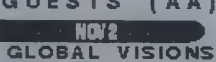
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GUESTS



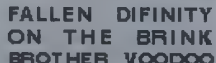
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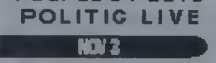
NOV 1
THE JUNCTION
THE FEBRUARYS
GUESTS (AA)



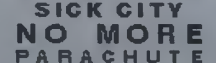
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GLOBAL VISIONS
DOG ROCKER



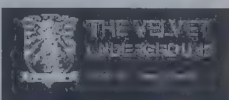
FALLEN DFINITY
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PEOPLE'S POETS
POLITIC LIVE



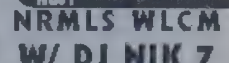
NOV 3
SYDNEY SICK CITY
NO MORE
PARACHUTE
GUESTS



NOV 6
AGGRESSIVE TENDENCIES
TOUR
THE LOCUST
DESPISED
ICON
GUESTS



THE VELVET UNDERGROUND



NOV 1
NRMLS WLCM
W/ DJ NIK 7



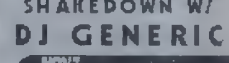
NOV 2
RAVEN HEAD
THE RANDOM DE VICE
GUESTS



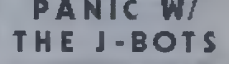
NOV 3
HOT LITTLE ROCKET
HUNTER VALENTINE
RIDES AGAIN
GUESTS



NOV 6
SHAKEDOWN W/
DJ GENERIC



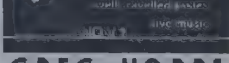
NOV 7
PANIC W/
THE J-BOTS



LIVE CHAIN
NOV 8
WELL-COLOURED BASTARD
LIVE MUSIC



GREG HOBBS
NOV 2



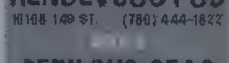
HEATHER BLUSH
NOV 3



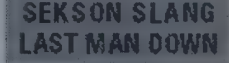
JIM FINDLAY TRIO
NOV 4



ROSETTE GUITAR DUO



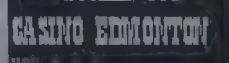
RENDEVOUS PUB
10108 149 ST. (780) 444-1822



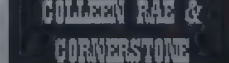
PERILOUS SEAS
SEKSON SLANG
LAST MAN DOWN



CASINO YELLOWHEAD
NOV 1



CASINO EDMONTON
NOV 1



COLLEEN RAE & CORNERSTONE

listings

EIGHT DAYS A WEEK

PHONE: 430-9003 FAX: 432-1102 EMAIL: info@see.greatwest.ca DEADLINE: FRIDAY 5 PM



PICK OF THE WEEK

GLOBAL VISIONS FILM FEST

NOV 1-4

Edmonton's 26th annual documentary film festival hits downtown venues this year—Metro Cinema, Paramount Theatre, and the Library Theatre—featuring Canadian and international films (like *Stranger Coffee*, *The Story of Cecilia*, above) that promote awareness and encourage discussion on social, economic, and ecological responsibility. www.globalvisionsfestival.com

VALENCIA

INDWINEOUE LOUNGE

Thank God these out-of-towners (Philly represent!) are making a stop in Edmonton to deliver us some slick, radio-ready pop-punk. Lord knows we don't produce enough of our own w./ The Audition. Boys Like Girls. All Time Low (J of A Campus)

OTHELLO

JUBILEE AUDITORIUM

Alberta Ballet opens their 41st season with the world premiere of Kirk Peterson's enigmatic take on Shakespeare's tragic Moor. (11:45-87 Aves.)

MODEST MOUSE

EDMONTON EVENT CENTRE

We just want to see if they pull out "This Charming Man." But, nah... we don't think Isaac Brock could pull it off w/ Man Man, Love as Laughter (WEA)

JAZZFEST

YARDBIRD SUITE

Double bassist Michael Bates' and the Outside Sources Quartet open up the Yardbird's annual Jazzfest in the tradition of 60s free-love improvisation with a dash of classical melodies. (10:20-86 Aves.)

SUNRISE

NETRO CINEMA

Local composer Dave Clarke and his ensemble of electro-acoustic musicians and vocalists create an original trip-hop soundscape to accompany the 1927 silent melodrama (Nov 5-8, Zeitler Hall, Citadel Complex)

STUCK

THIRD SPACE

Frank Zetter plays a dependent order and default stress-thruer, stuck in perpetual sarcasm of jokes, food, pot, booze, sex—any hit that might make him feel alive. (11:15-103 St.)

SPACE MONKEY: THE SERIES

KASBAR LOUNGE

The Raving Raps are back with their fall open stage series. Test your lyrical skills with E-town's resident spoken-word space monkeys every Wednesday through mid-December. (10:44-82 Aves., downstairs)

TELLING TAILS & OTHER STORIES

WORKS GALLERY

The Works presents MFA grad David Folk's contemporary paintings as a preview exhibit for Exposure, Edmonton's Quers Arts & Culture Festival—Nov 23-Dec 1. (#200, 1022-100 Aves.)

LIVE MUSIC

ALTERNATIVE

AVENUE SKATEPARK 9030-118 Ave. — Thu The Junction, The Februarys, guests (BA) Fri Global Visions Doc Rocker w/ First City Fallen, Dillity, On the Brink, Brother Voodoo, People's Poets, Public Love, Sat Sydney, Sick City, No More Parachutes, guests (AA) Tue Aggressive Tendencies Tour w/ The Local, Desperado Inc, guests. www.avenueskatepark.com

BLACK DOGS 10425-82 Ave. — 439-1082 — Sat Heather Blush

BLACKSPOT CAFE 15120A Stony Plain Rd. — 481-7748 — Fri Pub Opera, Greenbelt Collective, Mon The Kettle Black

HALO 10538 Jasper Ave. — Saturdays Junior Brown, Nestor Delano, Luke Morrison & guests

THE LOCKER ROOM 10209-100 Ave. — Thu The Blomfield tour kick-off

MEGATUNES 10355-82 Ave. — Sat Hot Little Rocket (3 pm)

RENDEZVOUS 10108-149 St. — 484-1822 — Sat Perilous Seas, Sebass, Strong, Last Man Down

STARBUCKS ROOM 10303-102 St. — 428-1099 — The Boys Like Girls, Ball Time Low, The Audition, Valencia, Fri Caribou, Born Ruffians, Sat Frostadromus, guests: Saturdays @ The Temple Oh Snap! w/ Degree & All Out D's

THE PAVIN SHOP 10351-82 Ave. — 464-1814 — Fri Shylar Jean CD release w/ The Wheat Field & Deep Dark Woods, Sat Savannah CD release w/ guests

VELVET UNDERGROUND 10302-102 St. — 428-7827 — Thursday NRBWS WLCM w/ Nik 7, Fri Raven Hood, The Random Dance, guests: Sat Hot Little Rocket, Hunter Valentine, Rides Again, guests: Tuesdays Shakedown w/ DJ Genie

Wednesdays Ponic with the Jabs.

BLUES & ROOTS

BELLE & COURT PUB 200-104 Main Blvd., Sherwood Park — Fri Sat Slawomir

BLUE CHAIR CAFE 9624-76 Ave. — 989-2861 — Thu Greg Hobbs, Fri Heather Blush, Sat Jim Findlay

Town Square Gutter Duo www.blueschair.ca

BLUES ON WHITE 10239-82 Ave. — 429-5638 — The Sat Clyde Roullet, Sundays The Hardline Blues Band, Mon-Wed Man Sherron

CAFE LEE 11053-86 Ave. — Thursdays Mellow gold w/ Irons

CASTLE ROCK PUB 570 St. — Thursdays A Knight in the Round Table w/ Sir George

THE CARROT ARTS COFFEEHOUSE 9351-118 Ave. — 471-1580 — Fridays live music

EDDIE SHORTS 10713-124 St. — 453-3663 — Thursdays The X-men w/ Matt, Mark & Rick, Fri Brazzaville w/ Matt Perry, Sat Beth Harmon

FIDDLER'S ROOST 8890-99 St. — Sat Patry Amico & Brian Granger

FRESH START CAFE 484 Riverbend Square — 433-9623 — Fri Paul LePage, Sat Lita Heinrichs

SECOND CUP Gateway Plaza, 1030 St. Ave. — 485-3100 — Mondays live music

XWRECKS 10143-50 St. — 466-8069 — Fri Marv Mechura and the Mountain Rangers

JAZZ

FOUR ROOMS 137 Edin Centre East — 426-4767 — Thu-Sat Live performances

HUBBERT'S 7601-11 St. — 434-1161 — The Lora Yule Singh, Fri Randall MacDonald, Sat Rick Granger

IVORY CLUB & EBONY LOUNGE 2940 Calgary Tr. South — 465-6800 — Duetting open stage every 8pm Fri & Sat 8pm — www.theivoryclub.com

JEFFREYS CAFE & WINE BAR 9640-142 St. — 451-8897 — Fri Bruce & Lori Mahoney, Sat Stephen Colborne

JULIAN'S PIANO BAR Chateau Louis, 11727 Kingsway Ave. — 452-7770 — Thu Graham Lawrence, Fri Dennis Beggs, Sat Retro Poljini

YARDBIRD SUITE 10202-86 Ave. — 429-0128 — Fri Sat Jack de Keyser, Greg, Sam Mitchell, Open Stage Sources, Tue Jazz Fest (open session w/ John Taylor, Wed Matt Majewicz, Thurs Josie Proxmire Quaker)

POP & ROCK

BUDDY'S 11725B Jasper Ave. — 488-7736 — Sundays & Weddays DJ Rudy Electro

CASINO EDMONTON 7055 Argyle Rd. — 463-9467 — Fri-Sat Colleen Rae & Comedian

CASINO VILLAGE 12464-153 St. — 424-9467 — Fri-Sat Souled Out

CENTURY CASINO 11303 Fort Rd. — 643-4000 — Fri-Sat M. Brant, Garry & Boaz Ribble

THE DOCKS Landersway Mall, 476-DOCK — Sat Love Junk

HOOIGANG PUB 10704-124 St. — 476-0038 — Mondays, Tuesdays, Thursdays, Fri-Sat

JEXLY & HYDE PUB 10610-100 Ave. — 426-5381 — Fri Blind Tiger, Tiger, Sick City, Tom Captain,

The Details, Fridays & Saturdays Headwind

METRO BILLIARDS 10250-106 St. — 990-0704 — Sat Rob Sazbo & Peter Kott, The Lanky Wimps tour www.metrobilliards.com

ON THE ROCKS 11740 Jasper Ave. — 482-4767 — Fri-Sat Borahide, Sundays Soulful Fyah

TOUCH OF CLASS GAMING ROOM Chateau Louis, 11727 Kingsway Ave. — 452-7770 — Fri-Sat Joey Lawrence

PUB MUSIC

O'BRYEN'S IRISH PUB 10616-82 Ave. — 414-6706 — Tuesdays Celtic jam w/ Shannon Johnson & Irish dancers: Wednesdays Chris Wynters w/ guests

ROSE & CROWN PUB 10235-101 St. — 426-7827 SHERLOCK HOLMES Bourbon St. WEA 444-1752

SHERLOCK HOLMES Capriano Mall, 463-7788 SHERLOCK HOLMES Downtown, 10012-101A Ave. — 426-7784

DANCE CLUBS

ALTERNATIVE

BAGROOM VODKA BAR upstairs, 10224-82 Ave. — 434-4418 — The Electro Education w/ DJ

Lazerbeam, hip hop, dub, lounge, electro & IDM mash-up, drink specials Fri Funky Fridays w/ Phil & friends, Sat Body & Soul Saturdays w/ Remo De

BOOTS 10242-10 St. — 423-5014 — Open 7 days/week, Happy Hour 3 to 8 pm Fri Retro Disco Sat Flashback Saturdays w/ DJ Derrick & Misso

Valdeto Music Stripper, 11 pm

SURFERS NIGHT CLUB 11725B Jasper Ave. — 488-7736 — Open Nightly 9-3 Sun Rattling drag shows, DJ Rudy Electro, house, progressive, hip

hop Man Amateur Strip Contest w/ Missa Follow & DJ Rudy Electro Free pool & tournament, DJ

Armstrong Wed-Hip Hop w/ DJ Sassy Sean The Wet Undies contest w/ Missa Follow & DJ

West Coast/Dance/DJ Fri DJ Eddy Toothache Dance Party, no cover before 10 pm Sun Undie Night (men only) free pool & tournament, DJ

Armstrong

DANTE'S BISTRO 17329 Stony Plain Road. — 484-4448 — Fri DJ Johnny Sky Closed Sun. Info. www.dantesbistro.com

DEVIN'S 10502-82 Ave. — 437-7489 — Happy hour until 7 pm every night

DEVNEY'S Flowchart (J of A) — Hours: Mon-Wed 9 am — 2 pm, Thu 9 am — 2 pm, Fri 9 am — 3 am

FILTY MCMASTY'S 10511-82 Ave. (just east of 427-7489 — Happy Hour Every Day 5-9 pm Mon

FILTY MCMASTY'S Tue Twisted Trivia Wed Bar sat night The Punk Rock Bingo III & Sat Shake Yo! As Weekend w/ DJ Serik (dance, all

HALO 10538 Jasper Ave. — 423-4256 — Fri The Mod Club, Sat R&B, indie, Brit pop, new wave, reggae & dance punk w/ DJs Blue Jay & Tony III

For Those Who Know — House music feat. Junior Brown, Luke Morrison, and Nestor Delano

NET JETLIGHTS & SPORTS LOUNGE 9221-34 Ave. — 466-6552 — Fri-Sat live bands, plus a mix of modern rock

LEVEL 2 LOUNGE 11607 Jasper Ave. — The Higher level Thursdays drum & bass w/ DJ Dreadnought, Phat MC, MC, Emile, and guests Fri Formula Fridays

DI Groovy Cuz, DJ Fuzzie Sat Planet Indigo Suggestive Saturdays, breaks electro house spun by its residents

NEW CITY LOUNGE 10081 Jasper Ave. — 429-1107 — Mon-Mon-Mon Metal Mondays Tue In The Kral w/ Dr. Erick, mod R&B, northern soul 60s; garage & mod revival Wed R&B DJ 3000

Tue Bridge of Bongo w/ Renato Nabuco & Renato Nabuco, and Nestor Delano w/ DJs J&S & R&H/Haven n' Hall w/ Nizza Nomad & Beard of Bass

NEW CITY SUBURBS 10081 Jasper Ave. — 429-1107 — Sat 80s-Fri 80s-Fri 80s w/ DJ

Derrish, Pub & Sat Saturdays, Sat w/ Greg Gray & Blue Jay Wed DJ Weddays, a original bands

ON THE ROCKS 11740 Jasper Ave. — 482-4767 — The Solos Thursdays w/ DJ Rajon & Blaine, begin/end lessons 9 pm Fri DJ Shovelbait Sat DJ

Danyan Mon-Mon-Mon the bar day Karaoke Wed Wings Sun All Day happy hour: Hours: Mon-Sun, 11 am — 2 am

PRISM BAR & GRILL 10524-101 St. — 990-0038 — Wed Wings The Sports Trivia. Call for upcoming events

RED STAR 10134 Jasper Ave. — The Junior Brown, Tue DJ Hot Philly

SAVARY BAR 10401-82 Ave. — 438-0373 — Hours: Mon-Sat 8 pm — 2 am

STANLEY ROOM 10030-102 St. — 428-1099 — Live music: Thu-Sat, Saturdays @ The Temple Oh Snap! w/ Degree & All Out D's, Visit stanleyroom.com for show info

TAJ MAHAL 10548-82 Ave. — 426-2292 — Sun House Arrest w/ Johnny Dangerous, Andy Inertia w/ guests Wed Wild Cherry Wednesdays w/

Trappich, Rezard Fun, Steve Velocity, Fusion

STONEHOUSE PUB 11026 Jasper Ave. — 420-0448 — Fri-Sat DJ City

SUITE 68 822-103 St. — 439-6569 — Wed-Sat 70s & 80s dance music

THE BANK ULTRA LOUNGE 10765 Jasper Ave. — 906-7939 — The Solos Style Thursdays Fri Connected

THE DOCKS Landersway Mall, 476-DOCK — Fri-Sat Fridays, Military appreciation Sat Saturday

Night Live, live bands: Tue Karaoke

THE FOX PUB 10125-109 St. — 990-0680 — Fri & Sat DJ retro tunes for everyone Sun live local music

THE FRAT 10320-102 Ave. — 428-3733 — Sat Sorority

5 pm — Midnight, Fri & Sat 5 pm — 2 am (Dancing 10 pm — 2 am)

THE ATAC 10407-82 Ave. — 433-1869 — Wed-Hot ball Night The Student Nite

THE ELEPHANT & CASTLE ON WHITE 10314-82 Ave. — 439-4545 — Open 7 days a week. Info. www.elephantcastle.com

THE ROOST 10345-104 St. — 426-3150 — Thu The Gorgious Hostess Hoots McCoob, drag kings & queens, amateur strip party w/ DJ the month Fri All

request dance party w/ DJ Jazzy & rotating shows Sat Always like New Year's Eve, DJ Jazzy upstairs (new music), DJ Don downstairs (retro) Sat

Flashback Sundays w/ hostesses Miss Bianca, Vanity Fair & guests: Hours: Sun & Thu, 8 pm — 3 am; Fri & Sat, 8 pm — 4 am, closed Mon-Wed

Info: www.theroostclub.com

TWILIGHT AFTERNOONS 10018-105 St. — 990-1792 — Fri 2 am — 7 am Sat 2 am — 8 am

UNION HALL Argyle & 99th, 702-0318 — The Hi-ball specials Fri Ladies Night Sat 11 N A Saturdays

VELVET UNDERGROUND 10302-102 St. — 428-7827 — DJ Nik 7 The Road Run: monthly mashups by Subterranean Sound, feat. glitch hop, dubstep, breaks, hip-hop, dancehall, reggae, drum & bass II

WUNDERBAR HOFRALHAUS 8120-101 St. — 436-2286 — Tue Hipster Twister Wed Round One feat DJ Tama & Aminder Brown The Alternating jam

sessions w/ Tippy Agogo Fri & Sat Local DJs & bands Sun DJ Regan & co. w/ trance, dance & rave style

Y AFTERNOONS 10028-102 St. (near entrance) — Fri & Sat, 1 am — 8 am: Fri Foundation Fridays - hard house/garage/breaks w/ Ryan Wade, Steven M, Bree, Derrish, Tourville, Sat 11 A Saturdays - funky/electro/hard house/techno w/ Luke

Morrison, Tony Donahoe, Donahoe, Tryptomene, Brian Davis, Hector Castro, Krastoff, Tanna J., Travis Maleson

TOP 40

180° RESTAURANT & NIGHTCLUB 10730-107 Ave. — 414-0237 — Every The Hip Hop & open mic Fri

Sony Friday Every Sat Dance Hall reggae night by Generation II Vexx & DJ Pochoe w/ G-Unit Sound

Open Mon-Sat, 12 noon-3 am

BILLIARD CLUB 4200, 10200-82 Ave. — 432-0335 — Open Mon-Sat

CASTEROCK PUB 570 St. — 428-1121 — Mon live jazz w/ Jonny Mac, Tue Sat Wed Karaoke, Thu live acoustic w/ Sir George, Fri-Sat Live

bands, Sun open stage

CELESTIAL PUB 10338-109 St. — 426-5555 — The East Coast Kitchen party III Corporate Friday, Sat Big Rock Saturdays

CHROME LOUNGE #104, 550 Glenview Rd. — 414-1111 — Tue Karaoke Sat Sun Saturdays

EMPIRE BALLROOM Upper level, 2 West 4 WEA 11 — Fri & Sat live music performances nightly, Rock hip house, mash up, Dress code in effect. www.empireballroom.com

FLUID LOUNGE 10888 Jasper Ave. — 429-0700 — Mon-Mon-Mon Wed Rock This, The Girls Night Out, Fri Neons Lights hosted by Connected

Entertainment, Sat Gone Gold Mash-Up w/ Hypocrite & DJ Kwake. Info. www.fluidlounge.com

FUNKY BUBBLA 10341-82 Ave. — Tue Cool Latin Tuesdays, dance lessons at 8 pm

GINGER SKY LOUNGE 11505-118 Ave. — Every Thu Urban Substance Saturdays w/ Urban Substance Sound Crew. www.gingersky.com

GLOBE LAP BAR & GRILL 10245-102 St. — 426-7111 — Fri & Sat Rock the Globe weekdays Wed World

Wing Wednesdays Thu High Price Pub Nite

WED SPORTS BAR & LOUNGE 10044-82 Ave. — 433-5775 — Tue, Thu, Sat Sun Karaoke

IRON HORSE 8101-102 St. — 428-1907 — Fri DJ loose Cannon Sat Urban dance party w/ DJ 420

KEEP IT SIMPLE CLUB 11720-82 St. — 471-4705 — Fri & Sat Clean & sober, dance, 8:30 pm-12:30 am

82 Ave.

RATTS 7800 Sub Blvd. U of A Campus — Sat Athletics night w/ DJ Kings

SPORTSWORLD INLINE & ROLLER SKATING DISCO 13710-104 St. — 472-6336 — Tue RETRO NIGHT

hosted by Shookie Fri Top 40 Requests w/ a mix of Retro & local house, Sat June Jones Show Sat 1

5 pm & 7 pm — midnight, top 40 Requests w/ a mix of Retro & Disco hosted by Special K & Shookie Sun

1-5 pm, top 40 Requests w/ a mix of Retro & Disco hosted by Special K. Special for Birthday parties. Info: www.sportsworld.com

STOLU'S 10548-82 Ave. — 427-2292 — Sun House Arrest w/ Johnny Dangerous, Andy Inertia w/ guests Wed Wild Cherry Wednesdays w/

Trappich, Rezard Fun, Steve Velocity, Fusion

STONEHOUSE PUB 11026 Jasper Ave. — 420-0448 — Fri-Sat DJ City

SUITE 68 822-103 St. — 439-6569 — Wed-Sat 70s & 80s dance music

THE BANK ULTRA LOUNGE 10765 Jasper Ave. — 906-7939 — The Solos Style Thursdays Fri Connected

THE DOCKS Landersway Mall, 476-DOCK — Fri-Sat Fridays, Military appreciation Sat Saturday

Night Live, live bands: Tue Karaoke

THE FOX PUB 10125-109 St. — 990-0680 — Fri & Sat DJ retro tunes for everyone Sun live local music

THE FRAT 10320-102 Ave. — 428-3733 — Sat Sorority

Saturday, Tue Karaoke Night
THE NEW TAPHOUSE 9020 McKinnery Ave., St. Albert 458-0860 — Thu DJ Simoes & Lil' Jord.
THE ONE ON WET/URBAN LOUNGE 10544-82 Ave., 457-7999 — The Sun & Wed live music.
www.urbanlounge.net
THE PARCHED PARROT 812 Liberté Dr., St. Albert — The Planet Inside presents Hit 4 Thursdays, breaks electro house spun by its residents.

COUNTRY

COOK COUNTY SALOON 8010-103 St., 432-0063 (4355) — Tue-Sat and special event nights, open at 9 pm. Ladies in free before 10 pm. Info: www.cookcountysaloon.com
COVETS COUNTRY SALOON 10180-180 St., 881-8739 — Country/Tan & drop code in area. \$5 cover charge.
OLY CITY ROADHOUSE Jasper Ave., 407 St. — Info: www.olycityroadhouse.com
WILD WEST SALOON 12912-30 St., 476-3388 — Wed-Fri beginners dance lessons 8-9:30 pm. Free intermediate dance lessons 7:30-9:30 pm.

Hunter Family Southern Gospel Singers Presented by the U of A's Department of Music and the Canadian Centre for Ethnomusicology. Tickets \$15, \$10 student/senior at 10% or at the door.
NORTHERN HARMONY 2007: CANADIAN A-CAPPELLA FESTIVAL — Nov 8, 8 pm. Myer Horowitz Theatre, SUB, U of A. Featuring a Cappella groups The Buzz, EKOS, Mosaic, North, Cheladivis, and OnCuts. Tickets \$16, \$12 student/senior at 10% or at the Greenhouse.

PRO CORO CANADA: MALE VOICES, THE NEW TRADITION — Nov 11, 2 pm. Winsper Centre, Churchill Square. Featuring Roland Mayou, Bombal, and other members from area high schools joining male members of Pro Coro. Tickets at WIL, 428-1414.

ROY ROGERS & NORTON BUFFALO — Nov 9, 7:30 pm. Festival Place, 100 Festival Way, Sherwood Park. Tickets \$28-\$32 at the Festival Place box office, 449-3370, or at TM.

SYLVIA TYSON — Nov 10, 7:30 pm. Festival Place, 100 Festival Way, Sherwood Park. Tickets \$28-\$32 at the Festival Place box office, 449-3370, or at TM.

WEDNESDAYS AT NOON MUSIC SERIES — Wednesdays at Noon Music, 101 St. & McDonald Drive. Every Wednesday McDougall offers a free lunch hour of music. Bring a bag lunch and some friends, coffee and tea available.

Wild Rose Old Time Fiddlers Association Info: Roy @ 457-9417

SATURDAY

BLUES ON WHYTE 10292-82 Ave., 439-5058 — Afternoon blues 3 pm - 8:30 pm.
THE CARROT ARTS COFFEEHOUSE 5151-118 Ave., 471-1500 — Music and poetry open mic, 7:10 pm. Direct ticket sales served.

CASTLEROCK PUB 570 St. Albert Rd., 458-8766 — Showcase open stage hosted by Simon Bennett and the Castle Rockets, 3:38 pm.

CORONA COFFEE STATION Jasper Ave. & 108 St., 448-1071 — 9 PM — 12 PM monthly Art & Rock night! Musicians, visual artists, spoken word, poets and dancers welcome. Info: ehart@broadmail.com

MORANGO'S CAFE 10118-79 St., 7 pm - 10 pm, hosted by Tammy. Info: www.morango.ca

STRAITHEARN PUB 9514-87 St., 2nd sat, hosted by The Royal Tease, 5-9 pm. Followed by karaoke.

SUNDAY

CASTLEROCK PUB 570 St. Albert Rd., 458-8766 — Open jam hosted by Dave Barry and Gabe Down & ANKOR PUB 12377 Cordova Road, 472-7696 — Open mic & audience to play at CBR 3 pm.

DUSTERS PUB 6402-118 Ave. — Open jam hosted by The Mary Thomas Band.

EDDIE SHORTS 10713-124 St., 453-3668 — Live jam with Rob Taylor, 9 pm. Instruments and gear provided.

HOULIGANZ PUB 10704-124 St., 452-1168 — Afternoon jam hosted by Rick, a Bull Roarer.

HUBBERTS 7201-115 St., 456-1161 — 7:10 pm, hosted by Rhoe Marsh. www.hubberts.ca

NEWCASTLE PUB & GRILL 6108-90 Ave., 490-1999 — Open Stage w/ Willie James & Crowdad, 3-8:11 pm.

O'BRYEN'S PUB 10616-82 Ave., 414-6766 — Open stage hosted by Joe Bird, 8 pm.

TEDDY'S LOUNGE & EATERY 11361 Jasper Ave., 498-0984 — Open mic, 9:30 pm.

THE OVERBURY 10614-124 St., 459-9485 — "Anything Goes" afternoon acoustic jam w/ The Shufflehound, 1:30-5 pm.

MONDAY

U'S PUB 23 Alton Dr., St. Albert 460-9100 — Mon Open Stage w/ U's house band.

PLEASANTVIEW HALL 10860-57 Ave. — 7 pm, Acoustic instrumental old time fiddle jam hosted by the Wild Rose Old Time Fiddlers Society. Info: Willy, 474-5270
THE VORL CLUB 2940 Calgary Trail, 465-6800 — Open Stage w/ Marty Velin, 8 pm.

TUESDAY

BLACKSPOT CAFE 15120 Stony Plain Rd., 481-7768 — 8 pm - 11 pm. Telling Show Tuesday, hosted by Liam Trimble and Roy Gary Biv.

CASTLEROCK PUB 570 St. Albert Rd., 458-8766 — Musichead FreeJam, 8:30 pm.

WEDNESDAY

CAFE BRIT 120 Midland Ave., Spruce Grove — Every Wed, 7-9 pm. Hosted by Paul LePage.

EDDIE SHORTS 10713-124 St., 453-3663 — Open jam all gear provided.

HOULIGANZ PUB 10704-124 St., 452-1168 — 7:30 pm, hosted by Rick in Bill Korny.

LITTLE FLOWER OPEN STAGE Fiddler's Road, 9906 99 St. — 8 pm, hosted by Brian Gregg. \$2 cover, doors 7:30 pm. Info: www.littleflower.ca or 479-3624.

THE NEW TAPHOUSE 9020 McKinnery Ave., St. Albert 458-0860 — Jam session 9 pm, hosted by Danny Floyd.

PLEASANTVIEW HALL 10860-57 Ave. — Bluesgrass jam session 7:30 pm. Hosted by the Northern Bluesgrass Circle Music Society. Info: 438-5977.

STEEPS TEA LOUNGE College Place, 11116-82 Ave. — Acoustic open mic every Wed, last Wed of the month. Special Word open mic. Email Jesse at j.miles@gmail.com by Mondays to book a spot that week.

KARAOKE

B-STREET BAR 11818-111 Ave., 414-0545 — Wed-Sat w/ Brad Scott.

BUND PUB 32 St. Anne St., St. Albert 418-6332 — Karaoke every Wed & Fri w/ Shelby.

BUD'S LOUNGE Capilano Mall, 88 Ave. & 50 St. — Fri & Sat 9 pm - 1:30 am w/ Mc Entertainment.

CASTLEROCK PUB 570 St. Albert Rd. — Wed 9 pm-2 am. 181 First Up Karaoke.

CHIMMY'S 8304-144 Ave., 478-1770 — Thu, Fri, Sat 9:30 pm-1:30 am. Hosted by Jimmy.

CHRISTOPHER'S PARTY PUB 2021 Millbourne Rd. — Tue, 9 pm / Sonia/Prosound Productions. Info: carliso@carliso.com, 462-6565.
CHROME LOUNGE 104, 550 Glenview Rd., 414-1111 — Thu, 10 pm - 12 am. Duke Boyz Entertainment w/ Phil.

CROWN & ANCHOR PUB 15277 Cordova Rd., 472-7696 — Thu 9 pm to 11 PM Comedy, 10:30 pm Karaoke.

CUTTS PUB & PANTRY 8214-175 St. Rd., 487-8887 — Sat & Sun w/ Hosted by Krato, Liquid Entertainment.

DOYLE'S PUB 151 Ave. & Victoria Trail — Fri, 10 pm - 2 am w/ Cofly. Sat, 10 pm - 2 am w/ Ewan.

ECCO PUB 2405-66 Ave. — Mon, 9 pm w/ Sonia/Prosound Productions.

ELEMENT LOUNGE 10807-106 Ave., 420-1530 — Wed 9 pm.

FORT GAULING LOUGE & SPORTS BAR 13403-Fort Rd., 460-2216 — Fri, 9 pm - 1 am. Hosted by Angel How.

FOX PUB 10125-109 St., 990-0880 — Tue, 9 pm. Drink specials 11 pm.

NOV 1-3 — Greg Proops 'Tik Toks'
NOV 1 — Valencia, The Audition, Boys Like Girls, All Time Low, Diamond Love
NOV 2 — Ron Rifkin, Caribou, Starline Room
NOV 2 — Raze Head & The Random Drive
NOV 2 — The Underdog

NOV 3 — Billy Joel, Rosell Place
NOV 3 — Glass Tiger, Sine Conference Centre
NOV 3 — Hot Little Rocket, Mosaic
NOV 3 — Modest Mouse, Man Man, Love As Laughter, Edmonton Event Centre

NOV 3 — Threat Signal, NAJF
NOV 4 — Jilly Ball, Velvet Underground
NOV 5 — Lukas Rossi, Jet Nightclub
NOV 6 — Seneca River, Megatones
NOV 6 — The Local, Despaired, Icon Avenue

NOV 6 — Wil, Myer Horowitz
NOV 7 — HIM, Bleeding Through, Edmonton Event Centre

NOV 8 — The 7th guests, Edmonton Event Centre
NOV 9 — Deadpuck, Murphy's, The Briggs, Edmonton Event Centre

NOV 9 — Girl Nobody, Moses Mayes, Velvet Underground
NOV 10 — Method Man, Exodus Event Centre
NOV 10 — Pride, Triple Starline Room
NOV 11 — The Ones, 72nd & Velver Underground

NOV 12 — Machine Park, Travis, Edmonton Event Centre
NOV 14-18 — Moving! Out Jubilee, Edmonton Event Centre

NOV 16 — The Duke, Daniel, Talk, Diamond Love
NOV 17 — Most Serene Republic, Dragonette, Small Stars, Mother Mother, Starline Room

NOV 17 — WEEN, Edmonton Event Centre
NOV 21 — Stars, Edmonton Event Centre
NOV 23 — Zappa Family Zappa Jubilee, Edmonton Event Centre

NOV 24 — Chuck Corea, Vancouver, BC
NOV 24 — Chimino, Kitchikany, Tantor, Divine Hersey, Diamond Love
NOV 24 — Paul Brown, Jubilee, Edmonton Event Centre

NOV 25-27 — Massow, Bell Swan Lake, Jubilee
NOV 30 — Kimmie Star, Myer Horowitz

DEC 1 — Bossnatter, Starline Room
DEC 1 — Patrick Watson, Myer Horowitz
DEC 6 — Alexsonite, Am-Flag, Sossin, The Best, Conference Centre

DEC 8 — Bedroom Soundcheck, Matt Costa, St. Alva, Central Starline Room
DEC 9 — Van Halen, Ky-Man, Marley, Rosell Place

DEC 10-11 — Jesus Christ Superstar, Jubilee
DEC 11 — Colin James, Winsper Centre
DEC 11 — Sophie Milman, Myer Horowitz

DEC 12 — Brian Melo, Jaydee Busby, Carly-Roe, Jason Winsper Centre
DEC 12 — Jaydee Busby, Winsper Centre
DEC 13 — Natalie McMaster, Arden Theatre

DEC 15 — Broken Social Scene, Edmonton Event Centre
DEC 15 — Kevin Dore, Edmonton Event Centre
DEC 17-18 — Michael Olson, Michael W. Smith, Winsper Centre

DEC 20 — Jingle Bell Rock w/ Rise Against, Pennywise, The Riverboat Gambles, Show Centre
DEC 22 — 21 Sam Simon, Winsper Centre
JAN 17 — George Carlin, Jubilee, Edmonton Event Centre

JAN 17 — Michael Buble, Rosell Place
JAN 23 — MercyMe, Show, Conference Centre
JAN 27 — The 7th, Show, Conference Centre
JAN 27 — William Joseph, Winsper Centre

CONCERTS

AARON LINES — Nov 4, 7:30 pm. Festival Place, Sherwood Park. Tickets \$28-\$32 at the Festival Place box office, 449-3378.

ANDREW HAUZE & RICHARD EGARR — Nov 10, 8 pm. Convocation Hall, U of A. Long-time musical collaborators Hauze (violin) and Egarr (piano) perform an imagined recital in the home of Sir Charles Hubert Hastings. Presented by the Edmonton Chamber Music Society. Tickets \$30, \$20 seniors, \$5 students, available at TM, The Greenhouse, or at the door.

AROSE WOMEN'S CHOIR: CHANTICLEER — Nov 24, 8 pm. McDougall United Church, 10025-101 St. Tickets \$15, \$10 student/senior at 10% or \$15/\$12 at the door.

BARKIN FOR PARKIN BENEFIT — Nov 2, 8:30 pm. Newcastle Hall, Ottaville Centre, 6108-90 Ave., 490-1999. Tickets \$10 at the door.

BRASSMAJESTIC — Nov 4, 3 pm. McDougall United Church, 10025-101 St. With Edmonton's Mill Creek Gallery Band. Tickets \$17, \$13 student/senior at 10% or at the door.

COMPADRES — Nov 10, 7:30 pm. Arden Theatre, 72 St. & 112 Ave. Tickets \$8-\$10 at TM or at the door.

CONCORDIA SYMPHONY ORCHESTRA — Nov 18, 3 pm. Royal Taylor Student Centre, Concordia Campus, 72 St. & 112 Ave. Tickets \$8-\$10 at TM or at the door.

DAVID FRANKY — Nov 3 Royal Alberta Museum Auditorium, 12844-102 Ave. Special guest Karla Anderson. Tickets \$20 advance at TM or RAB, \$25 at the door.

DUST POETS — Nov 10, 8 pm. Owen Alexandra Hall, 10425 University Ave. Presented by Northern Lights Film Club. Tickets at TM, Myhr's, and Acoustic Music.

HOMEREST 2007 — Nov 4, 2, 7 pm. Transalta Arts Bazaar, 10330 84 Ave. An exciting concert to draw attention to the need for more affordable housing. Includes some of Edmonton and area's best-known folk performers. Tickets \$10, at Earth's General Store, GMCC bookstores, Myhr's, and TM. Info: www.homerest.ca

ICORSTI CHAMBER CHOIR, EVOKING THE SPIRIT — Nov 17, 8 pm. McDougall United Church, 10025-101 St. Featuring Rheinberger's Missa Brevis in G, Barber's Agnus Dei, and other works that invoke the spirit. Tickets \$16, \$12 student/senior, \$20/\$15 at the door.

INSPIRING "CONSCIOUS POP" — Nov 4 10:30 am. University of Edmonton, 13010-106 Ave. Short preview of service, followed by potluck lunch and 1 pm concert, featuring Nathan Aspin. info@inspired.ca, creator of Conscious Pop. Suggested \$10 donation. Info: amcity.edmonton.ca, or 913-6466.

LASERSPECTACULAR & THE MUSIC OF PINK FLOYD — Nov 9, 7, 10 pm. Arden Theatre, St. Albert. Tickets \$20 at TM.

LEST WE FORGET: A MUSICAL TRIBUTE — Nov 4, 7:30 pm. Winsper Centre, Churchill Square. Commissioned Music Society presents its 18th annual tribute concert conducted by Gary Shevman, CMC Music Director, featuring over 20 CMC instrumentalists and chorus members, the Royal Canadian Legion Colour Party, the Vimy Ridge Academy Pipe Band, the Canotaph Party and the River City Big Band, with Colin Macdonald as the evening's MC. Tickets at TM.

MADWAVE — Nov 16, 7 pm. Sherwood Park Alliance Church, 1011 Clover Rd. Featuring Samantha Schultz, Popposedent Steel Drum Band, Soulay Choir, And the Elk Island public Choir. Honor Chari. Proceeds benefit the African Sky Art Institute. Tickets \$20 at TM.

MY HEART IS MOVED: CAROLYN MCDADE CD LAUNCH — Nov 4, 7 pm. Southminster-Sherwood United Church, 10740-19 Ave. Carolyn McDade and the women of Earth Sing. Free admission. Info: www.earthchoir.org

NEW RIDERS OF THE PURPLE SUE — Nov 3, 8 pm. Festival Place, Sherwood Park. Tickets at the Festival Place box office, 449-3378.

NEW SOUNDS ON THE PRAIRIES — Nov 3, 8 pm. Convention Hall, U of A. Featuring Wajio African Drummers, Jaggier Cam Wallace, Afrikan Contemporary Aboriginal Women's Trio, and the

OPEN STAGE

THURSDAY

BACKDRAUGHT PUB 8307-99 St., 430-9200 — Open mic at 9 pm, everyone welcome.

BUND PIG PUB 32 St. Anne St., St. Albert — Mooshed jam w/ The Kauli Brothers and friends, 8-11 pm.

DUSTERS PUB 6402-118 Ave. — Open stage hosted by The Mary Thomas Band.

EDDIE SHORTS 10713-124 St., 453-3663 — Open mic at 9 pm.

J.R. CRILL Bar 3701-106 St., 434-4403 — Live open stage hosted by The Steamless Japs, 9 pm-1 am. All styles welcome, B.O instrument, drums & PA provided.

NAVY CIGAR CAFE & ESPRESSO BAR 10354 Jasper Ave., 425-9700 — Open stage 8 pm, tonight's open instrument, poetry, etc.

NORTH GLENORA COMMUNITY LEAGUE 13535 1094 Ave. — Jam session 7 pm, hosted by the

GIGS AT A GLANCE

THURSDAY 1

AVENUE SKATEPARK The Junction, The February, guests [AA]. **THE LOCKER ROOM** The Blane & four back-act. **STARLINE ROOM** Boys Like Girls, Bell Time Low. The Audition, Valencia. **VELVET UNDERGROUND** NWRLS WCLM w/ NLT. **BLUE CHAIR CAFE** Greg Hobbs. **BLUES ON WHYTE** Clyde Radcliffe. **CAFE LEVA** Travis Boole. **EDDIE SHORTS** That's E-town w/ Matt, Mark & Rick. **HUBBERTS** Lara Vely Singh. **JULIAN'S PIANO BAR** Graham Lawrance.

FRIDAY 2

AVENUE SKATEPARK Global Visitors Doc Racker w/ First City Fallen, Ditch On. The Brink, Brother Voodoo, People's Poets, Pollic Live. **BLACKSPOT CAFE** For Open, Greenback Collective. **STARLINE ROOM** Caribou, Ben Ruffians. **THE PAWNSHOP** Savannah CD release w/ The Wheel Pool & Deep Dark Woods. **VELVET UNDERGROUND** Raven Road, The Random Down, guests. **BELLE & COURT** Pub Showdown. **BLUE CHAIR CAFE** Heather Blush. **BLUES ON WHYTE** Clyde Radcliffe. **EDDIE SHORTS** Brazillie w/ Matt Perry. **FRESH START** Cafe Foulage. **XWICKS** Mac Metchu and the Mountain Rangers. **HUBBERTS** Randall Macdonald. **JEFFREYS CAFE** Bruce & Lori Howarth. **JULIAN'S PIANO BAR** Dennis Begoroy. **YARBOROUGH SUITE** Jack de Keyser. **CASINO EDMONTON** Callen Rose & Commishers. **CASINO YELLOWHEAD** Souled Out. **CENTURY CASINO** Mr. Brownstone. **JOKYLL & HYDE PUB** Blind Tiger, Tiger, Sink This City, Team Captain, The Details. **ON THE ROCKS** Bonafide.

SATURDAY 3

AVENUE SKATEPARK Sydney, Sick City, No More Parachute, guests [AA]. **BLACK DOG** Heather Blush. **MEGATONES** Hot Little Rocket [3 pm]. **RENDEZVOUS** Perilous Seas, Seelon, Split Van Down. **STARLINE ROOM** Fossilatronics, guests. **THE PAWNSHOP** Savannah CD release w/ The Wheel Pool & Deep Dark Woods. **VELVET UNDERGROUND** Raven Road, The Random Down, guests. **BELLE & COURT** Pub Showdown. **BLUE CHAIR CAFE** Jim Frimley, Trio. **BLUES ON WHYTE** Clyde Radcliffe. **EDDIE SHORTS** Beth Harrison. **FIDDLER'S ROOST** Party Amics & Brian Gregg Band. **FRESH START** Cafe Foulage. **HUBBERTS** Rick Gowing. **JEFFREYS CAFE** Stephen Callome. **JULIAN'S PIANO BAR** Peter Polack. **YARBOROUGH SUITE** Jack de Keyser. **CASINO EDMONTON** Callen Rose & Commishers. **CASINO YELLOWHEAD** Souled Out. **CENTURY CASINO** Mr. Brownstone. **THE DOCKS** Luke Hill, HOULIGANZ Pub Los Creators, The Benders, Connelthorpe, JOKYLL & HYDE Pub Headchind. **METRO BILLIARDS** Rob Szabo & Peter Kater. **ON THE ROCKS** Bonafide. **TOUCH OF CLASS** Joey Lawrence.

SUNDAY 4

BLUES ON WHYTE The Hartline Blues Band, **BLUE CHAIR CAFE** Rosette, Guitar Doc, **YARBOROUGH SUITE** Michael Beards Outside Sources, **BUDDY'S** DJ Rudy Electro. **ON THE ROCKS** Souled Fygh.

MONDAY 5

BLACKSPOT CAFE The Kettle Black. **BLUES ON WHYTE** Mem Shannon.

TUESDAY 6

AVENUE SKATEPARK Aggressive Tendencies Tour w/ The Local, Despaired, Ion, guests. **VELVET UNDERGROUND** Shakedown w/ DJ Genetic. **BLUES ON WHYTE** Mem Shannon. **YARBOROUGH SUITE** Jazz Fest jam session w/ John Taylor Quarter, O'BRYEN'S Celtic jam w/ Shannon Johnson & Irish dancers.

WEDNESDAY 7

VELVET UNDERGROUND Ponic with the J-bon. **BLUES ON WHYTE** Mem Shannon. **YARBOROUGH SUITE** Mary Mowbrayville Quartet, Jodi Pranzick Quartet, O'BRYEN'S Chris Winters w/ guests.

CONING

NOV 1-3 — Greg Proops 'Tik Toks'
NOV 1 — Valencia, The Audition, Boys Like Girls, All Time Low, Diamond Love
NOV 2 — Ron Rifkin, Caribou, Starline Room
NOV 2 — Raze Head & The Random Drive
NOV 2 — The Underdog

NOV 3 — Billy Joel, Rosell Place
NOV 3 — Glass Tiger, Sine Conference Centre
NOV 3 — Hot Little Rocket, Mosaic
NOV 3 — Modest Mouse, Man Man, Love As Laughter, Edmonton Event Centre

NOV 3 — Threat Signal, NAJF
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NOV 17 — WEEN, Edmonton Event Centre

WIN AN ADVANCE SCREENING PASS FOR TWO



DARFUR NOW



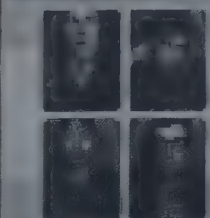
TUESDAY NOVEMBER 6TH @ 7:00PM.
GARNEAU THEATRE

Come to the Kinexview City Centre Campus on November 6, 2007 between 1:00pm and 4:00pm and win a (4) Advance Screening Passes for two (2) to receive your choice of movie pass. Limited Availability. Subject to Classification.

SEE MEGALINES IS PROUD TO PRESENT SIDESHOW



SERENA RYDER
FREE LIVE!
Sideshow
TUESDAY - NOVEMBER 6



NOT LITTLE ROCKET
FREE LIVE!
Sideshow
THURSDAY NOVEMBER 8

SEE MEGALINES IS PROUD TO PRESENT SIDESHOW
TUESDAY - NOVEMBER 6

listings

PHONE: 430-9003 FAX: 432-1102 EMAIL: info@see.greatwest.ca

FUNKY BUDDHA 10341-82 Ave. — Sun, 9:30 pm, w/ Mr. Entertainment
H2O SPORTS BAR & LOUNGE 10044-82 Ave., 433-5792 — Tue, Thu, Sat 6 pm
HAVANA'S HOT 10044-102 St. — Fri, 8 pm. Hot Karaoke Productions
HILLTOP PUB 8220-106 Ave., 490-7359 — Wed, 9:30 pm
HOOGANZ PUB 10704-124 St., 452-1168 — Thu & Fri, hosted by Karaoke Liquid Entertainment
JUGS PUB 7430-82 Ave., 465-4046 — Sat, 9 pm
KEEP IT SIMPLE (KIS) CLUB 11720-82 St., 471-4705 — Tue & Sun, 6-10 pm. Not on 2nd Tue of the month
LE'S PUB 11123 Akers Dr., St. Albert, 460-9100 — Tue w/ The Karaokeists, 9:30 pm — 1 am
METRO BILLIARDS 10250-106 St., 990-0704 — Tue, 10 pm — 2 am w/ Lounge Lizard Ent
MOJO'S FOLK PUB Best Western Hotel 10115-88 Ave. Fri, 9:30 pm w/ Sonora/Prosound Productions
MONA LISA PUB 2606-118 Ave., 477-7752 — Thu-Sat, 9:30 pm-2 am, Sat w/ Cathy
NITKA'S 10162-1004 St., 414-0606 — Tue & Thu 7 pm, midnight, hosted by Shelly
ON THE ROCKS 11740 Jasper Ave., 482-4742 — Mon, 9:30 pm, Drink the Bar Dry Karaoke w/ Scott Parsons, Mr. Entertainment
OVERDRIVE NEIGHBOURHOOD PUB & GRILL 6104-104 St., 988-5457 — Sat, 9 pm. Hosted by Jennie Jay
PEPPERS 320 Westminster Centre, 113 Ave. & 135 St., 451-8022 — Tue, 9:30 pm — 1:30 pm w/ Gord from Stone Rock Entertainment
PLAYBACK PUB 394 Hermitage Rd, 475-2309 — Thu 9 pm hosted by Cathy
RAMADA SOUTH 5359 Calgary Trail — Thu 8 pm, Colin & Ed Music Trivia, Sun 8 pm — Midnight w/ Colin & Ed, Almost Famous
RATT University Campus — Tues 9 pm, Colin & Ed Music Trivia, Wed 8 pm w/ Colin, Almost Famous
ROSARIO'S PUB & KARAOKE CENTRAL 11715-108 Ave., 447-4277 — 7 days a week, 9 pm
ROSE'S BAR & GRILL 10405-80 Ave., 493-7211 — Thu-Sat 9:30 pm — 1:30 am
ROSIE'S LOUNGE 10004-101 St., 423-3499 — Mon, 9 pm Trivia w/ Colin, 5 pm, Karaoke
SCHOLARS Quad 13 1113-67 Ave. — Sun & Tue, 9:30 pm w/ Mr. Entertainment
SHERLOCK HOLMES Bourbon Street, WEM — Sun, 9 pm — 1 am w/ Mr. Entertainment
SILVER BULLET 4703-79 St., 427-6203 — Every Tue, Karaoke nights
SILVER MARTINI 10668-156 St., 484-9753 — Thu & Sat, 9 pm w/ Prosound Productions
SMITTY'S Northgate Mall, South side entrance — Sat, 9 pm, 478-7731
SMITTY'S WESTMOUNT Grod Rd & 111 Ave. — Thu, 9:30 pm — 1 am
SMOK 'N' JO'S 6155 Hermitage Road, 476-6122 — Thu, 9:30 pm — 1:30 am, Colin & Ed with Lisa Marie
SPORTSWORLD KUNING & ROLLER SKATING DISCO 13710-104 St., 472-3326 — Tue, Fri & Sat 7 pm — 12 am Sat & Sun, 1 pm — 5 pm
STRATHEARN PUB 9514-87 St. — 2nd Sat, 9 pm
THE DOCKS Londonderry Mall, 476-DOCK — Tue, 9:30 pm — 1:30 am
THE FRAT 10320-102 Ave., 428-3723 — Every Tue, 9 pm w/ Peter from Mr. Entertainment
THE NEST NAUT Main Campus — Every Wed, 4:30 pm — 8 pm
THE NEW TAPHOUSE 9020 McKinney Ave., St. Albert, 458-0960 — Tue, hosted by Jay & Mr. Entertainment
THORSHY HOTEL Tronby, 484 — Sat 9:30 pm — 1:30 am w/ Sonora/Prosound

TRANSIT HOTEL 12720 Fort Rd. — Thu 11 pm w/ Prosound Productions
WINSTON'S PUB 9101-132 Ave., 457-4883 — Wed, Fri & Sat 9 pm w/ Crystal
X-WICKS 10143-50 St. — Wed 7:30 pm — 11:30 pm w/ Sonora/Prosound

EVENTS

AN EVENING IN TBET — Nov 3, 6:30 pm
Westmount Hall, 10970-127 St. Fundraising dinner and silent auction. Tickets \$30 w/ Sat 39, \$35 thereafter. Everyone welcome, call 914-2677 for tickets
ART & SCIENCE SYMPOSIUM — Nov 9-10 Bernard Snell Hall, U of A Hospital, 8440-112 St. Scholars and student artists from science, humanities, and technology sectors join to explore new places and ground. Themes include "Mysteries Unfolding: Science, Art & the Body", "All in the Mind: Learning, Aesthetics, and Ways of Knowing", and "Microscopic: The Tenth Muse". Free, registration required. Call 497-7336
ARTS MARKET — Saturdays, 10 am-2 pm. The Carrot Arts Coffeehouse, 9351 118 Ave. Artists and artisans from the community and beyond, sharing unique gifts with local flower. Info: www.theartsof.ca
CJAM BIG BAND DANCE — Nov 10, Dutch Canadian Theatre, 1312-142 St. 8 pm-midnight. Get in the groove and dance! Tickets \$15 at the door. Info: canjambigband.ca
CHILI COOK-OFF — Nov 2, 11:30 am-1:30 pm. Scotia Place, 10060 Jasper Ave. Sponsored by the Downtown Business Association. Sample chili bowl \$2, proceeds benefit the Zebra Child Protection Centre. Info: adonations@downtown.ca
CLUB DU SOLEIL SINGLES DANCE — Nov 3 Italian-Canadian seniors Centre, 9111-110 Ave. Party proceeds go to Sonja's Anonymous. Free hustle lessons 9-9 pm. Dance 9-9 pm. Members \$10, guests \$15. Info: 988-4144 or go to www.clubdu-soleil.com
DIALOGUE ON DEMOCRACY: WHERE ARE THE WOMEN? — Nov 6, Royal Alberta Museum auditorium, 12846-102 Ave. An interactive debate presentation examining the history of women in politics, the current challenges they face, and potential solutions to increase their involvement in the political arena. Presented by the Famous 5 Foundation, Equal Voice Edmonton, Peter van Tieshagen, Liz Ingram, Jonathan Knowlton, and more. Tickets \$25 advance, \$30 at the door. Info: www.horacohouse.org
HOUDAY STOP & SHOP — Nov 16, 5-9 pm, 17, 11 am-1 pm, and Nov 18, 11 am-5 pm. Transalta Arts Bazaar, 10330-84 Ave. Not your Granny's Christmas craft show, definitely no pine cone art or candy cane reindeer! Only cool, inventive, stylish fashion, accessories, and home decor.

all made by local artists and designers. Proceeds benefit the Zebra Child Protection Centre. Info: www.stopsandshop.com
JUST IN TIME FOR TRADE CHRISTMAS SALE — Nov 4, 10 am-3:30 pm. Start of the North Renner Centre, 34 Vital Ave., St. Albert. Unique gifts and decorations, crafts, fair trade tea, coffee, and other goodies, providing vital, fair income to Third World artisans and farmers. Info: starfire@nrc.ca
JUST CHRISTMAS — Nov 22, 5:30-9 pm, Nov 24, 9:30 am-4 pm. Alberta Arts Community Hall, 9210-118 Ave. A global celebration of the end of the year and support social justice. Enjoy food, entertainment, and fair trade documentaries. Info: www.justchristmas.org or call 669-0524
LEST WE FORGET: REMEMBRANCE DAY Tea — Nov 3, 1:30 pm. Whitford Crossing restaurant, 4211-106 St. Honouring veterans and those who serve the community in the cause of peace. Veteran Ian Albright will share his experiences, followed by a performance by the Swinging Sisters cabaret group. Free. Info: 496-1822
MARKETPLACE AT CALLINGWOOD — Sundays 10 am-3 pm, and Wednesdays 12:30 pm. Corner of 178 St. & 69 Ave. Over 100 vendors offering the finest fresh foods, jewelry, and more. Info: callingwoodmarketplace.com
ON THE HOME FRONT: CELEBRATING WW PATRIOTISM AT RUTHERFORD HOUSE — Nov 4, noon-4 pm. Rutherford House Provincial Historic Site, 11153 Sask. Dr. Step back in time to sample traditional foods, and hear historical presentations. Free admission \$4, \$3 seniors/youth, \$12 family of 4, free for children under 6. Info: rutherfordhouse.ca
QUILT SALE — Nov 3, 1-4 pm. St. Andrew's United Church, 9915-148 St. Proceeds donated to charity. Info: 452-4454
RUSSIAN MASQUERADE PARTY — Nov 3, 6 pm-1 am. Belmont Community Hall, 9109-186 Ave. Dinner, dance, and entertainment. Tickets \$35. Info: 240-9282
SCHIZOPHRENIA RESEARCH GALA — Nov 2, Faculty Club, U of A. Gala dinner sponsored by the Schizophrenia Society of Edmonton. The Benetech Schizophrenia research unit. Tickets \$80, tax receipt \$40. Info: www.edmonton.com or call 452-4661
WEAVERS' GUILD SHOW & SALE — Nov 3, 10 am-3:30 pm. Andrew Centre, 12720-111 Ave. Admission \$3. Info: 452-9280

EXHIBITS

ALLIED ARTS COUNCIL 455 King St., Spruce Grove, 262-0644 — Until Nov 24 Country 'Side of Alberta' by Corinne Roberts. Nov 5-24 Fall Fantasy in Alberta, and Living Paints. Macro/Micro Connections by Hiroshi Shinazaki and Doug Bray. Info: www.alliedarts.ca
ALBERTA CRAFT COUNCIL 10186-106 St. 468-6611 ext. 221 — Nov 3-Dec 8 R Influences, Inspirations, and Innovations, a joint exhibition by the Edmonton Rug Hookers Guild. Opening reception Nov 3, 2-4 pm. Until Dec 1 Dimensions 2007, joint exhibition by the Saskatchewan Craft Council. www.saskcraftcouncil.org
THE ARTERY 9535 Jasper Ave. — Nov 7-30 To Perle, large scale paintings by Michael Wornykowski. Opening reception Nov 7, 5-8:30 pm. Info: theartery.ca
ART BEAT GALLERY 26 St. Anne St., St. Albert — Until Nov 10. Destrino by Shirley Elias. Info: www.artbeat.ca
ART GALLERY OF ALBERTA Enterprise Square, #100, 10220 Jasper Ave., 422-6223 — Until Nov 4 Kurt Schotten's College Eye, an exhibition from the National Gallery of Canada. Until Nov 25 Pop Love, Loss, and the Everyday, an exhibition by Art superstars from Britain. USA, and Canada. Until Jan 6 Fun House, nine Canadian contemporary artists who push artistic convention to the outer-most limit. The 1950 Ford Show, 100 artists present 100 drawings of a 1950 Ford from memory. Hours: Mon-Fri 10:30 am-5 pm, Thu 4-8 pm free admission. Sat & Sun 11 am-5 pm. Info: www.artgalleryofalberta.com
ARTS HUB STUDIO GALLERY 3rd fl. 10217-106 St. 439-9532 — Every Thu, 5-8 pm. Info: www.artshub.com
BEARLAW GALLERY 10403-124 St., 482-1204 — Info: bearlawgallery.com
CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave., 461-3427 — Nov 2-21 Women in the Arts, watercolours by Doris Dorobos, acrylics and mixed media by Nathalie Shewchuk-Park, oils and watercolours by Sharon Lynn Williams, pottery and sculpture by Louise Foyelle and jewelry by Deborah Leshon. Opening reception Nov 2, 7 pm. www.savacac.com
COLLECTIVE CONTEMPORARY ART 6507-112 Ave., 491-6202 — Info: www.collective.ca
CHRISTIE BERGSTROM'S RED GALLERY 8621-82 Ave., 439-8210 — Until Dec 31 Edmonton artists at Red on Whyte from the collection of Christie Bergstrom and David Murray. Hours: Mon-Fri 11 am-5 pm.
DOUGLAS GALLERY 10032-124 St., 488-4445 — Until Nov 3, new paintings by Montreal's Dominique Gaudier. Hours: Fri 9:30 am-5:30 pm. Info: douglasdougsgallery.com
ELECTRUM DESIGN STUDIO 12419 Stony Pl. Rd., 482-1402 — Collection 2007 features jewelry and

SEE a latte MOVIES Every Friday

FREE STUFF

Come to Second Cup on Jasper Ave. (303-89 Jasper Ave.) between 2 and 2:35 pm on Friday. Flat the SEE line up and get the next movie or appropriate response to the question or task below. No entry fee. What? You have won a prize from SEE Movies! In the last 30 days, SEE line-up receives the right to receive prizes. Prizes must be claimed by person by the credit of customer. Photo ID may be required.

Prize: A double-gate pass to see Rob the WB at the Granoville Theatre. 5-day Friday first prize. The movie director is "Rob the WB" guaranteed from Beverly Hills. What is Beverly Hills?

Prize: A double-gate pass to see Lisa, Carlin or The Bridgette Blandin at the Palace Theatre. 5-day Friday first prize. Bridgette Blandin from a comedy series of what the Theatre wants?

onments by Wayne Macdonald, Janet Stein, Meghan Wagg, John Blair & Jackie Anderson, paintings by Sophia Pooty-Shaw, Jeff Collins, woodwork by John Moore, Henry Schlosser, George Hoagie, glassworks by Robert Held, Jeff Holland, Todd Schwaninger, ceramics by Kathia Chapoy, Christian Bar, Enzer Keffel, wood-chairs by Terry O'Connor, photography by Lori Ann Munner, info: www.waynemacdonald-art.com

EXTENSION CENTRE GALLERY 2nd Fl., U of A Extension Centre, 8302-112 St. — Hours: Mon-Fri 8 am-6 pm. Info: www.extension.ualberta.ca

FAB GALLERY 1-1 Fine Arts Building, U of A Campus — Until Nov 17 **weatges:** fragility of being by **Sven Clobin** (JWA Drawing/Intermediate) and **Emotions and Other Ghosts** by **Andrea Pedero** (JWA Printmaking). Opening reception Nov 1, 7-10 pm. Hours: Tues-Fri 10 am-5 pm, Sat 2-5 pm

FARMHOUT HOTEL MACDONALD 100 St. & Jasper Ave. — Nov 8, 5-10 pm **Bryantism:** paintings and drawings by **Jennifer Annesley**, winner of the A.J. Casson Medal from the Canadian Society of Painters in Watercolour. RSVP only, call 433-4085 or go to www.annesleystudio.com

FRIDGE GALLERY 10516 Whyte Ave. 432-0240 — **Nov 1-30 View Points:** from William. Opening reception Nov 3, 2-4 pm.

FRONT GALLERY 12312 Jasper Ave. 488-2952 GALLERY AT MILLER Stanley A. Miller, Ulster, Churchill Square — Nov 1-30 **Elephants:** drawings, paintings by the elephants from the Valley Zoo.

GLOBAL GALLERY Edmonton Memorial Centre for Newsmen, 1001-107A Ave. 424-7709 — Nov 7-9 pm. A show introducing talented immigrant artists living in Edmonton. Works also for sale. Multicultural entertainment and snacks provided. Tickets \$15. Info: 424-7709 or www.ericnab.ca

HARBOUR HOUSE GALLERY 3rd floor, 10215-112 St. 426-4180 — 2007 Artist in Residence. Info: www.harcourthouse.ca

JEFF ALLEN GALLERY Strathcona Senior Centre, 424-8882 — Until Nov 22 **Art Society of Strathcona County presents an array of paintings, wood sculptures, and works in other media.** Reception Nov 14, 6:30-8:30 pm / Hours: Mon-Fri, 7 am-4 pm

JOSKINSON GALLERY 771-85 St. 465-6171 — Edmonton Oil Painters, artists working in-studio through the season. Artists featured include Susan Brooks, Margaret Klappstein, Tracy Madison, Anne Macmillan, and Kelly Revell. Info: www.susanbrooks.com

LANDO GALLERY 11130-105 Ave. 590-1161 — Until Nov 3 **Light, Air, and Ground** by Nancy Day, and **Summer Solstice** by Mel Bonin. Hours: Mon-Fri 10 am-5:30 pm, Sat 10 am-4:30 pm. Info: www.lando.com

LATITUDE 53 10248-106 St. 423-5353 — Hours: Tues-Fri 10 am-6 pm, Sat 12-5 pm. Info: www.lati-53.com

LOFT GALLERY 410 Ottawa Street, 590 Broadwood Blvd. 467-4481 — Nov 3-Jan 5 **Various Christmas gifts, from encaustics to watercolours, oils, and acrylics, including new works by** Deanna Coleman, Christine Allard, Kaye Ascherman, Dan Rasmussen, Mary, and John Bonnard. Reception Nov 10, 1-4 pm. Artists in attendance. Hours: Tue 10 am-4 pm (except holiday weekends), Thu 5-9 pm. Info: www.kaye467.com

MACMILLAN GALLERY 8440-112 St. U of A Hospital, 407-7152 — Until Dec 9, **Collecting Comfort: Quilt Culture in the Rosenberg Collection**, 577 samples of antique and contemporary quilts collected by Toronto's Gloria and Alvin Rosenberg between 1900 and the mid-twentieth century. Hours: Mon-Fri 10 am-6 pm, Sat 12-5 pm, Sun 1-5 pm. Admission: Free

MULTICULTURAL CENTRE PUBLIC ART GALLERY 5411-51 St., Story Place — Nov 3-Dec 6 **Serene Visions: Images from Canada and Japan**, photo-graphics by Jeffrey B. Arndt. Opening reception Nov 18, 1-3:30 pm. Hours: open daily, 10 am-4 pm

NINA HAGGERY CENTRE 9704-111 Ave. 474 7411 — Hours: Studio open Mon-Fri 10 am-2 pm. Gallery open Mon, Wed & Fri 9:30 am-2:30 pm, Tue & Thu 9:30 am-6 pm & 6-8 pm. Info: www.ninahaggerty.com

OUT OF THE FIRE STUDIO 12214 Jasper Ave. 378-0240 — Ongoing features: Zimbabwean stone sculpture, paintings by Alberta artists, Russian blown glassware by Jan Tamara, glass jewelry by Braden Hammond, and stoneware pottery by various artists. Info: www.outofthefirestudio.com

PETER ROBERTSON GALLERY 10183 112 St. — Until Nov 10 **China: Science, sculpture, photography, and paintings** by 13 artists from Chengdu China. Hours: Tues-Fri 10 am-5:30 pm

PICTURE THIS 559 Oxford Rd., Sherwood Park — Until Nov 17 **Great Bear Rain Forest**, by the Western Lights Art Group. New original art, limited edition plates by Roger D. Arndt, Jan Emerson, Brent Heighington and Murray Philip, stone sculptures by Vance Theoret. Hours: daily 9 am-5:30 pm. Info: 467-3033 or www.picturethisgallery.com

POLY GALLERY 9414-91 St. 702-7522 — Nov 1-Dec 31, **Metals Fables**, solo show by **Griffie Denis**. Reception Nov 24, 6-10 pm. Artists in attendance. Hours: Tues-Fri 12-8 pm, Sat 12-5 pm

PROFILES PUBLIC ART GALLERY 19 Parson St. St. Albert, 460-4310 — Nov 1-Dec 1. On Earth, paintings by Suzanne Loutens and Judy Lelo

Scholar Opening reception Nov 1, 7-9 pm. PROVINCIAL ARCHIVES OF ALBERTA 8553 Jasper Rd. 427-1750 — Hours: Tues-Sat 9 am-4:30 pm. Wed 9 am-9 pm. Info: www.pac.gov.ab.ca/pao

ROYAL ALBERTA MUSEUM 12845-102 Ave. 453 1270 — Info: royalalbertamuseum.ca

ROWLES & CO. LTD. 403-4035 — Hours: 10:30-10:30 St. 426-4035 — Info: www.rowles.ca

SCOTT GALLERY 10411-124 St. 488-3619 — Until Nov 6, new works by **Francine Grovel**. Nov 10-27 **Reflections**, new works by **Phyllis Anderson**. Hours: Tues-Sat 10 am-5 pm. Info: www.scottgallery.com

SCULPTURE STUDIO & GALLERY Sherwood Park, 662 4160 — Figurative and abstract sculpture by **Horst D.** Info: www.horst-sculpture.ca

SEBRIDGE POTTERY STUDIO 7644-88 Ave. 439-9296 — Info: www.sebridgpottery.com

SNAP GALLERY Society of Northern Alberta Print Artists 10309-97 St. 429-1497 — Hours: Tues-Sat noon-5 pm. Info: snapartists.com

STRATHCONA COUNTY MUSEUM & ARCHIVES 913 Ash St., Sherwood Park 476-8187 — Hours: Mon-Fri 10 am-6 pm. Info: www.strathconacounty.museum.ca

STUDIO GALLERY 11 Parson St., St. Albert, 460-5993 Nov 3-24 **Landscape, which is layered, solo show of new works by Douglas Fraser. Opening reception Nov 3, 1-4 pm. Hours: Tues-Fri 10 am-5 pm, Sat 10 am-4 pm**

TELU WORLD OF SCIENCE (AIKA Edmonton's Space & Science Centre) 11211-122 St. 451-3344 — Permanent Exhibits: **The Body Fantastic**, **Mystery Avenue**, **The Green's House**, **Suspension**, **Discoveryland & Dinosaur** in the Explorer Gallery, **Synapse Science Space**, **Science Demos**, **Cryogenics**, **Electron**, **What Puts The Fizz in Soda**. Pop! Info: 451-3344, www.aikacentre.com

TU GALLERY 11789-124 St. 452-9652 — Info: www.tugallery.ca

UKRAINIAN CANADIAN ARCHIVES & MUSEUM OF ALBERTA 552-110 Ave. 424-7580 — Nov 24 **Sculptures and ceramics** by Ukrainian artist **Mykhailo and Lesia Holovay**, also available for purchase. Opening Nov 2, 7 pm. Hours: Sat 10 am-5 pm, Sun noon-5 pm

URBAN RAIN 10418-82 Ave. — Info: 438-7978

VAAGA GALLERY Visual Arts Alberta Association, 3rd Fl., 10215-112 St. 421-1731 — Until Nov 3 **Terrain**, landscapes by Alberta artists **Gary Langman** and **Judith Martin**. Hours: Mon-Fri 10 am-12 pm

WEST END GALLERY 12308 Jasper Ave. 488-4892 — Until Nov 1 **Recent paintings** by **Alan Bennett**. Until Nov 8, **The Dark Fall**, paintings by **David Longman**. Hours: Tues-Sat 10 am-5 pm. Info: www.westendgallery.com

WORKS GALLERY 4202 10225-100 Ave. 426-2122 — Nov 5-Dec 7, **Telling Tales and Other Stories**, contemporary paintings by **MFA graduate David Fold**, presented as part of **Exposition: Edmonton's Quasi Arts & Culture Festival**. Hours: Mon-Fri 12-5 pm. Info: www.theworksgallery.com

ZIGLER HUGHES GALLERY & SERENDIPITY FRAMING 9860-90 St. 432-0388 — Anacostui Mexican jewelry & artworks by **Conradino and Mexican artists** and antique. Hours: Tues & Wed 10 am-6 pm, Thu & Fri 10 am-6 pm, Sat noon-8 pm, Sun & Mon noon-5 pm

ZOCALO 10266-95 St. 428-0754 — A gallery of courtyard sculptures. Features a diverse selection of international crafts, art, and tropical flowers. Hours: Mon-Wed & Fri 10-6 pm, Thu 10-9 pm, Sat 9-5 pm, Sun 12-5 pm

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Nice going, Sweatheart. You've caused me to clog the leader line on my suit. It's not really designed to handle solids

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Suck a little harder! bet it will clear itself

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MEETINGS

ACOA — 12-step support program for adult children of alcoholic and dysfunctional families. Meetings, Wed 7:30 pm, Thurs 7:30 pm. **Bonnie Presbyterian Church, 65 Bernard St., St. Albert, corner of Bishop St. & St. Winston Churchill Ave.** Use north entrance

ALBERTA ENTREPRENEURS ASSOCIATION The Faculty Club, 11435 Sask Dr. — Every third Tue, 5:30 pm. Pre-register at www.see.ab.ca

BUSINESS & BEYOND TOASTMASTERS CLUB U of A, BUS 89 — Mondays, 6:30 pm. Practice and enhance your communication, leadership & public speaking. Info: 492-0510 or www.bibc.ca

CHANTICLEER TOASTMASTERS — Thursdays, 7:8:30 am. **Kingsway Room, Millard Health Building, 131 Airport Rd.** Free confident speaking and build lead enlisting skills. No meetings July-Aug. Info: www.chanticleer.ca

CHESS CLUB MEETING — Sundays, 7 pm. **Blockade Café 15120A Stony Plain Rd.** A weekly casual Chess Club. Info: www.myspace.com/blockadeclub

EDMONTON NATURE CLUB — Monthly meeting at the **Royal Alberta Museum, 12845-102 Ave. Nov 16 7:30 pm.** "Solomon Forman, disease, and the future of British Columbia's Coastal Eco-Systems", featuring speaker **Mark Kratzke**. Info: www.natureclub.ca or www.royalalbertamuseum.ca

ENTERPRISES' FORUM TOASTMASTERS CLUB — Mondays (Two hour long weekends), 12 noon at the **Royal Glenora Club, River Valley Rd.** Try us out delicious buffet lunch, supportive and fan-led environment, learning communication and leadership skills. Don Rotzsch 443-0565 or drotzsch@shaw.ca

FORWARD THINKERS TOASTMASTERS CLUB — Tuesdays, 7 pm. **Strathcona County Building, 2001 Sherwood Drive, Sherwood Park.** Build your self-confidence and communications skills. Info: 422-3835

FRENCH MEETUP — Informal conversation group, ill levels of French speakers welcome. Hours: 6-7:30 pm. **Second Cup 124 St. & 102 Ave. Beside MEC.** Info: www.frenchmeetup.com / 736 or call 720-6159

GREAT EXPERIENCES, HOSTEL TRAVEL — 2nd Mon every month, 7:30 pm. **Hostelling International**

10647/81 Ave Everyone is welcome. For presenters, schedule or more information call **Sylvia** at 454-6271 or 455-6741

HIP MAMAS MEET-UP GROUP — A group of young mothers and their babies meet several times a week for activities and attend events together. Free meet-ups, plenty of friends to be made. Info: hipmamas.meetup.com/1517

ILLUSIONS SOCIAL CLUB The Roost, 10345-104 St. — Second Thu of each month, 8 pm. Grass-dressers, transsexuals, friends, and supporters meet. Info: 397-3343 or go to groups.yahoo.com/group/edmonton_illusions

IMAGES ALBERTA CAMERA CLUB — 2nd & 4th Thu of the month, 8 pm. **Allendale School 5415-5 St.** Informative, entertaining presentations, speakers, workshops, outings, monthly and year-end competitions. Photographers, enthusiasts of all levels welcome. For further info see www.imagesab.ca or call Sheila 469-9776

INNOVATIONS NETWORKING CLUB — Tuesdays, 11:30 am-1 pm. **Cafe Sider, 109 St. & 106 Ave.** Info: www.kellybaker@rednet.ab.ca or call 495-7291

JUBILEE TOASTMASTERS CLUB — Tuesdays, 7 pm. **ABC Country Restaurant 12707-140 Ave.** Gain confidence & hone your communication skills one-on-one or with groups. Info: www.abcclub.ca

NORWOOD TOASTMASTERS CLUB 10245 Kingsway Ave. (near location) — Every Thu, 8:10 pm. Improve public speaking & communication skills. Info: 424-2707, 456-9394, or www.norwood-toastmasters.org

SCREENWRITERS' CIRCLE Ontario Amateurs, 9722-102 St. 429-1671 — Every 2nd Tue, 7 pm. Call 429-1671 or visit www.fav.ca

SUPPORT GROUP FOR WOMEN'S ISSUES — Weekly drop-in meetings, providing resources and information on self-esteem, mental health, employment, etc. Men are welcome as attend. Info: 496-5930

TOPS: TAKE OFF POUNDS SENSELY — Thursdays, 6:30-7:30 pm. **Allendale Community League, 6330-105A St.** Get weight loss support and information. First meeting is free. Info: TOPS4990@rednet.net

TOURETTE SYNDROME SUPPORT — 1st Wed every month (Oct-June), 7 pm. meeting for TS adults and parents of TS kids. **Academy of King Edward, 8525 101 St. North door** Info: 1-866-824-9764

UPWARD BOUND TOASTMASTERS CLUB — Wednesdays, 8:30-9 pm. **Rm 601, Norquest Centre, 10215-108 St.** Learn to be a better speaker

er, listener, and overall communication, all or your own pace. Info: email edmonton@wofw.ca or call Roger at 454-3720, or Theresa at 488-4098

WEST-END TOASTMASTERS CLUB "COMMUNICATION AND LEADERSHIP" Jasper Place Library, 9010-156 St. — Tuesdays, 6:45-9 pm. Communication, problem solving skills, giving appropriate feedback and public speaking. Join the friendly environment of personal growth and mutual support during two-hour weekly meetings. Info: 495-5424

WOW-WARD or Words — We have something to say, amateurs and professionals alike. This is an creative writing process guide you into self-discovery. Meetings bi-monthly, Sun 4-6 pm. **Three Bonanzas Café, Churchill Square** First visit free. Info: edmontonwowward@78@gmail.com

YOUNG COMMUNIST LEAGUE — 2nd and 4th every 5 pm. **Remedy Café, 8631-109 St.** For discussion topics and suggested readings go to www.facebook.com/group.php?gid=35597215104

MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave. 451-1175 — Edmonton biplane pilot display. WWII-era double-wing, double-lift hangar. Hours: Daily, 10 am-4 pm

CANADIAN PETROLEUM DISCOVERY CENTRE 4001-108 Ave. — Current exhibits, related education programs for classes K-12, safety courses and industry training, meeting rooms, campground, giftshop, library, and historical archives. Info: 1-866-987-4323 or www.cpic.org

CITY OF EDMONTON ARCHIVES 10440-108 Ave. 496-8710 — More than 50,000 catalogued photographs and slides from the 1880s to the present. Two display galleries. Free admission. Hours: Weekdays, 8 am-4 pm / 4:30 pm

JOHN WALTER MUSEUM 10661-91A Ave. 496-8787 — Admission is free, donations gladly accepted. Info: www.edmonton.ca/ph/museum

LOYAL EDMONTON REGIMENT MILITARY MUSEUM 118 Prince of Wales Armours Heritage Centre, 10440-108 Ave. — Current exhibits, The Battle of Ontario, Dec 1943. Displaying artifacts, photographs, documents, and tests on one of Canada's most important battles of World War II. Hours: Weekdays, 10 am-4 pm

MUSEE HERITAGE MUSEUM 5 St. Anne St., St. Albert

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communities Info: Mary at 429-0675
KARATE IT'S A KICK! — Classes for kids over 10, teens and adults. Info: www.mariakaratelife.com or call 975-9100
KITA NO TAKU JAPANESE DRUMMING WORKSHOPS — Nov 4, 5, 7 & 14. Info and registration: www.kitarakata.com or call 431-0300
MAKS HILL CENTRE — 857-104 St. 425-0202
 Offers classes and workshops on the recovery process, incorporating emotional, relational and spiritual dimensions. Registration is on a sliding scale, based on participant's income. Full details at www.makshillcentre.com

MEDIA MAG WORKSHOPS — Nov 14 "Pick Your Story to the Media!" learn to develop story angles to pitch to newspapers, magazines, radio, TV reporters, bloggers, and social media networks.
 15 "Power up your Website" Nov 18
 "Mastering Media Interviews" Workshops of Nina Haggerty Centre for the Arts. Cost \$175+GST. Info: www.mediamag.ca, call 695-5675

MOMMY & ME BELLY DANCING CLASSES — belly dance classes and parties for adults and children. For more information call 428-5571, or email belldance@xelus.net
MOSAICS ART CLASSES — Minerva Mosca offers a range of mosaic art classes for beginners and intermediate students at the City Arts Centre, 10742-84 Ave. Info: www.minervamosca.com, or call 439-1957

MRIA LUNCH & LEARN SEMINARS — The Marketing Research and Intelligence Association of Alberta hosts a Lunch & Learn at the U of A. Free. Info: info@mrinfo.ca
WOMEN'S CAMPAIGN SCHOOL — Nov 16-18 The annual Women's Campaign School is a non-partisan, non-issue-based campaign training program that empowers women from across the country for participation in all levels of government, community, board, civic, provincial, federal, First Nations and international. Info: www.canadianwomenscongress.org

YOUTH UNDERSTANDING YOUTH PRIDE CENTRE — 9540-111 Ave. — Every Sat, 7-9 pm. Providing a warm and friendly place where lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25 can gather to have fun and learn about themselves and others in a safe, supportive and caring environment. Info: members.bay.ca/yuy

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QUEER

ACAPE Education Faculty, U of A Campus — Focus group on sex and gender differences in education & culture. Pre-service & practicing teachers, community members welcome. Email: acape@see.greatwest.ca or for Acapge events schedule. Info: 492-0772

EPS/G8TQ LUNcheon COMMITTEE — The EPS/G8TQ Luncheon Committee is composed of a wide variety of concerned lesbian, gay, bisexual, trans-identified, two-spirited, queer, allied community members, and police officers. Please email us with any questions or concerns at epslgbt@youth.ca. All inquiries will be treated with confidentiality and respect. To report a hate or bias motivated crime, please contact the EPS Hate & Bias Crime Unit (780) 421-3489

IGFA — International Gay & Lesbian Football Association. Info: www.igfa.org/home.htm
INSIDE/OUT U of A Campus — A campus-based organization for G8TQ faculty, graduates, academic & staff. Straight allies are also welcome. Monthly meetings. Contact livelli@ualberta.ca or miron@ualberta.ca

PRIDE CENTRE 9540-111 Ave. 488-3234 — G8TQ & Supportive Community & Resource Centre. A group to take part in special programming. Hours: Mon-Fri 1 pm - 10 pm. Info: www.pridecentreofedmonton.org

TEAM EDMONTON — A volunteer operated, not-for-profit society for members and friends of the LGBT community, offering well organized and fun sporting events and other recreational activities within a positive social framework. Info: www.teamedmonton.ca

WOMEN'S SPACE — Non-profit lesbian organization for Edmonton and surrounding area. Organized monthly activities include licensed non-smoking classes, coffee houses, family events, games nights, golf tournaments, and more. Memberships available, including monthly newsletter. Confidentiality assured. Info: www.gaycanada.com/women-space, email: women@spacec@gmail.com, or phone (780) 482-1794

YOUTH THEATRE PROJECT — 9540-111 Ave. The Pride Centre of Edmonton is proud to announce the beginning of a Youth Theatre Project aimed at using theatre to educate about and reduce homophobic bullying. Meetings are every Wed at 7 pm. No theatre experience required. Please contact Emily at 488-3234 for info.

THURSDAY

BI-SEXUAL WOMEN'S COFFEE GROUP — Second Thu each month 7:30 pm. A social group for bi-curious and bi-sexual women. More info: groups.yahoo.com/group/bwedmonton
COCAINE ANONYMOUS MEETING — Every Thu, 7 pm. Pride Centre (9540-111 Ave) CA Hotline: 425-2715
FREE TO BE INTERMEDIATE VOLLEYBALL — 8-10 pm. 101 Anisikway Academy. Info: volleyball@teamedmonton.ca
GATWAY C&R 588-5-6 pm. Edmonton's only radio show for lesbian, bisexual and transgendered lives. Featuring news, local and international features and community events.

HIV POSITIVE G8TQ SUPPORT GROUP — Every second Thu, 7 pm - 9 pm. Pride Centre (9540-111 Ave)

OUTREACH Heritage Room, Athabasca Hall U of A Campus — 5 pm. U of A based group for gay, lesbian, bisexual, transgendered and straight but friendly students, staff and faculty. Open to the community, not just U of A. Info: www.outreach.primetimers.org or outreach@ualberta.ca

PLUG PRIDE CENTRE 9540-111 Ave. — Support meeting first Tue every month 7 pm. For parents, families and friends of lesbian, gay, bisexual and transgendered people. Info: Ruby at 436-1998 or edmonton@pluggedcanada.ca
STEP AEROBICS — 5 pm. 9100 Waterdale Hill Aerobics Studio, Kesteven Sports Centre. Email: step@teamedmonton.ca
TRANS SUPPORT GROUP G8TQ United Church meeting room, 11148-84 Ave. — Second Tue of every month 7:30 - 9:30 pm. TTDQ, an education & support group for trans-identified & questioning people. Info: 718-1412 or rtigall@pluggedcanada.ca

AVEI Drop-in support group facilitated by Mark from HIV Edmonton
LOVE SEXUOS DROPT IN — Every Thu, 2 pm - 4 pm. Pride Centre (9540-111 Ave) Info: Jeff, 488-3234
ILLUSIONS SOCIAL CLUB The Room 10345-104 St — Second Thu of each month, 8 pm. Cross-dressers, transsexuals, friends, and supporters meet. Info: 387-3343 or go to groups.yahoo.com/group/edmonton_illusions

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TRANS SUPPORT GROUP Pride Centre, 9540-111 Ave. — Last Fri, every month, 7 pm. TTDQ Alliance, dinner & social evening for trans-identified & questioning people: family & friends. Info: 718-1412 or rtigall@pluggedcanada.ca

FRIDAY

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SATURDAY

NORTHERN CHAPS BOYS 10242-106 St. — Edmonton's original leather-fetish-uniform club meets the first and third Sat of every month, 9 pm. Info: mcar@northernchaps.com or www.northernchaps.com

NORTHERN TIGERS GOLF BOWLING LEAGUE Gateway Lakes & Recreation Centre #100, 3414 Gateway Blvd N. Info: bowling@edmontonian.ca

SINLESS LESSONS OVER 40 — Woman's social group has monthly gatherings for conversation over tea & coffee. Info: email: sinlesslessons@xelus.net

SUIT UP & SHOW UP Pride Centre, 9540-111 Ave. — By book study 12 noon-3 pm

YOUTH UNDERSTANDING YOUTH PRIDE CENTRE — 9540-111 Ave. — Every Sat, 7-9 pm. Providing a warm and friendly place where lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25 can gather to have fun and learn about themselves and others in a safe, supportive and caring environment. Info: members.bay.ca/yuy

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WEDNESDAY

CYCLING — Every Wed, 6:30 pm. Email: cycling@teamedmonton.ca

EDMONTON RAINBOW BUSINESS ASSOCIATION — Meet the second Wed of every month, for casual networking with the G8TQ business community. Locations listed on www.edmontonrainbow.ca

FREE TO BE INTERMEDIATE VOLLEYBALL — 8-10 pm. 101 Anisikway Academy. Info: volleyball@teamedmonton.ca

OPEN DOOR CLUB — Every Wed, 5 pm. Grant Macdonald Campus. City Centre Campus (Rm 6 217) A social group for G8TQ Students, Faculty & friends at Grant Macdonald Campus.

TEAM EDMONTON BADMINTON — Every Wed, 6 pm. Oliver School Gym, 10227-118 St. Women's drop-in recreational badminton 3:30 for the season, \$5 drop-in. Info: 465-3620

YOURS, MINE, OURS AND US (YM&U) — A support group for G8TQ partners, partners and their friends. Meets first and third Wed of the month. Info: 426-6311 or 415-5434

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BATH HOUSES

DOWN UNDER 12274 Jasper Ave. 482-7950
 www.gayedmonton.ca
STEAMWORKS 11745-Jasper Ave. 451-5554 — Open 24/7

DANCE

CITE BALLET "V" — Nov 10, 8:30 pm. Eva O. Howard Theatre, Victoria School 10210-108 Ave. New work, including Vancouver, a modern vocal composition by Solving Greenland. Vice Versa a collaborative choreography by William Thompson and Francois Chénier.

DANCE OF UNIVERSAL PEACE — 2nd & 4th Thu of each month, 7:30 pm. Riverside Hall, 2231-100 Ave. Info: Call 467-1855

NORTHERN LIGHTS CLASSIC — Nov 3. Reels Hall, 10240-104 St. Edmonton's only nationally recognized ballroom dance competition. Day events (9 am-4 pm) include Bill competitions at all levels, techs etc. 10:00 Evening showcase (6 pm-midnight) features a Latin performance by Daniele Corzi and Cecilia Giovannetti. Tickets \$30-\$45. Info: www.dancetoronto.com/northernlights

OTHELLO — Nov 2 & 3, 8 pm. Jubilee Auditorium. Alberto Balli presents the world premiere of Kirk Peterson's highly athletic and theatrical version of Shakespeare's tragic Moor, a man whose strength of character is only matched by his strength of spirit. Tickets \$14

RED BOOTS, BALL & BURRY — Nov 10. Jubilee Auditorium. The Urban Shaman Dancers premiere new creations "Is this handiwork cabaret, Voodoo? Life in a Cabaret", a Canadiana tempo, and a multimedia variety show featuring live music, vocals, and inventive choreography

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Tickets \$100, at Shulka, 455-9559
RODA III CAPOERA — Saturdays, 9 pm. Capoeira Academy, 10540 Jasper Ave. 799-3500. A free performance of Capoeira, a Brazilian mix of dance, martial arts and music, invented by African slaves. Info: www.capeiraedmonton.ca

THEATRE

ALMOST, MAINE — Until Nov 4. Vancouver Theatre, 10229-83 Ave. By John Cariani. Nine connected vignettes from one frothy writer night, delving into the attractions and detractors of the quirky inhabitants of Almost Maine, as they find love—almost. Directed by Corinne Coombs. John Hudson, and Wynne Piquette. Starring Corinne Coombs, Jeff Hadden, John Hudson, and Sharda Melvin. Nightly Tue-Sun 8 pm, Sat & Sun 2 pm. Tickets \$16-\$25. Info: the Vancouver box office and 101

CHOKE — Until Nov 18. Royal Theatre, 10208-124 St. By Celine Weston. Presented by Theatre NewEd. When Catherine Kelly abruptly kills her family in a staged upstage-down, and her sons are forced to settle their rivalry in a rare for her. Shows Tue-Sat 8 pm. Info: www.theatrenewed.com

LANGUAGE & CONTENT — Last Mon every month (starting Nov 26). Reels Hall, 10240-104 St. Info: www.theatrenewed.com

THE LOVE OF THE NIGHTINGALE — Nov 14-17, 7:30 pm. Second Playhouse, Space. Tamm Centre, U of A. A U of A by Timberlake Wertenbaker. The tragic tale of a woman's love and a husband's ultimate betrayal. Presented by ABBEDDAM, a student-run U of A theatre company. \$5 preview Nov 13 at 7:30 pm, matinee Nov 17 at 2 pm. Tickets \$11 at HUB, SUB, and at the door. Info: www.ualberta.ca/drama/abbcdam

MOISTURE — Nov 1, 7 pm & 8 pm. Focallite 1st Jean

TO BE DANCING BUG

TO BE DANCING BUG — Our nation's defense contractors are the selfless, patriotic heroes of the Iraq War. After all, what is a better testament to their indispensability than their windfall profits?

TO BE DANCING BUG — "I don't want to see a single war millionaire created in the United States as a result of this world disaster." —Franklin D. Roosevelt

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BY RUBEN BOLLING

BY RUBEN BOLLING — To support these patriots, another line of Posters For The Homefront is being produced...

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8406-91 St Presented by The Seana Polystyrene Theatre (Plastic Arts Theatre) of Lublin, Poland. A progressive performance spectacular, this unique theatre uses movement, on-stage music, and puppetry to explore the psychotic recesses of the human mind. Tickets \$10 the show. Info: www.kulublin.pl/seana.

OUR TOWN — Nov 1-8, 8 pm. Tagger Auditorium, Concordia Campus, 112 St & 72 Ave. By Thornton Wilder. Presented by Concordia University College Drama Department. Info: 479-8481.

RAPID FIRE THEATRE Versanova Theatre, 10329-83 Ave. 448-0695 — TheatreSons Fridays at 11 pm. ChicagoSaturdays at 11 pm. \$10 at the door. Info: www.rapidfiretheatre.com.

STUCK — Nov 1-10, Third Space, 11516-103 St. Workshop West presents Frank Zeller in David Rubino's play, charting one night of a wonderful actor/director's desperate quest for an ending, q.v. validation, food, booze, pal, sex, or a hit of something stronger. Tickets \$23 or 10X or at the door.

THEATRE PRODUCTIONS ROMEO & JULIET — Nov 8 & 9, 7:30 pm. Avespaque One, 220-118 Ave. Starring Ben McKay, Brenna Comeau, Nick Green, Rebecca Starr, Steven Miller, Garrett Ross & George Eschling. Ticket: Directed by Mark Henderson. High choreography by Garrett Ross, stage managed by Jenn Bell. Designed by Ani Farrow. Tickets \$10 Students, \$14 regular. Info: 477-2773 for bookings & group rates.

WHAT THE BUTLER SAW — Nov 1-10, Timms Centre, U of A campus. Studio Theatre presents a play by Joe Orton. Director Ron Jenkins explores themes of madness, psychiatry, and authority in a risque and previously censored comedy set in the 1960s. Oct 31 preview, \$5 Shows night w/ 30 pm. Tickets 410-520 or 10X or at the Timms box office one hour prior to performance.

THE WIZARD OF OZ — Nov 2-22, Archbishop Jordan High School, 221 Brentwood Blvd, Sherwood Park Presented by the Archbishop Jordan Theatre department. Info: 467-2121

469-9991 — Nov 1-3 Darryl Rhoades. Regular showtimes Thu & Fri 8:30, Sat 8:30 & 10:30 pm. Info: www.theatrefactory.com.

THE COMIC STRIP WGA 463-3999 — Man Hit or Miss Mondays, amateurs compete for audience approval; Tue Alternative Comic Night.

YUK YUKS 66 St & 137 Ave. Landmark Mall, 481-9287 — Nov 1-3 Greg Proops, Casey Corbin, Kerry Kung, Karan Y., and Winston Herbert.

THEATRESmile Night w/ Kerry Kung and Kathleen McKeel — Nov 7 just for laughs showcase. Info: yukyuk.com.

Sierra Leone's Refugee All Stars Nov 2, 10 am. Village of Soons and The Ladies Nov 2, 7 pm. **Bushman's Secret and Girl Series** Anita, The Believer Nov 2, 9 pm.

Tambora: Manges, Murder, Mining Nov 3, 5 pm.

Confessions of an Innocent Man Nov 3, 7 pm.

Amira and I Married her Angel Nov 3, 9 pm.

Saturdays are for the Dead and Sinewy Fields Nov 4, 1 pm.

Everything's Fine and Sticks Nov 4, 3 pm.

The Ghost of Abu Ghraib Nov 4, 5 pm.

Garbage Woman and A Sunday in Prayer Nov 4, 7 pm.

MIND YOUR MATTERS MONDAY — Mondays, 6-11 pm. **Blodspat** Café 15720A Story Plan Road.

Nov 1-3 A series of original documentary films, speakers and discussion groups, admission by donation.

SOCIAL JUSTICE MOVIE NIGHT — 4th Fri each month. **Unitarian Church of Edmonton, 10804-7178**. Co-sponsored by the Unitarian Church of Edmonton Social Justice Committee, CESC, and Nat'l Task Force. \$5 donations or PWYC at the door. Info: mjc@unitarian.ca.

SUNRISE: A STORY OF TWO HUMANS — Nov 5-8, nightly 8 pm. **Metro Cinema, Zedler Hall, Citadel Complex, 9852-107A Ave.** Edmonton composer, sound designer and theatrical David Clarke and his electro-acoustic ensemble of musicians and singers create a trip-hop and dub electronic songscape to accompany F.W. Murnau's 1927 silent melodrama. Info: www.metrocinema.org

THOUGHTFUL TUESDAY FILM SERIES Presents *For Lorraine*, 11116-82 Ave. Nov 5, *After The Warming* (1990). In the tradition of the series "Connections", James Burke takes us into the future to see what could have been done in the 1990s to slow the Greenhouse Effect. **Nov 13** *Wife Fight*, the rise and maintenance of the United States military-industrial complex and its involvement in the war during the last fifty years, in particular the 2003 invasion of Iraq. Info: 988-0105.

WELCOME TO THE REAL WORLD SERIES — Wednesdays, **Carl Engineering Building, Rm 325, U of A campus**. The University of Alberta's International Centre presents the Real World series of films, promoting awareness about global issues. **Nov 7**, 5 pm *Emerson of Happiness*, following the election campaign of Mahatma Ghandi, a 28-year-old African woman, giving unique insight into the conditions of a society destroyed by war and run by tradition. **Nov 14**, 5 pm *Dani Ayala*, tracing writer Annirodhi Roy's bold and controversial campaign against the namaste dhoti project in India. Screenings are free, everyone welcome. Info: www.international.ualberta.ca/global_events.

LIVE COMEDY

NEW CITY COMEDY NIGHT 10081 Jasper Ave., 429-2382 — First Tuesday every second week, 9 pm. A half of Albert's funniest comedians hosted by Kathleen McKeel, featuring Sean Iannelli, Kaly Danks, Keith Samuels, Ryan Patterson, Matt Liscio, and live music with The Ne'er Do Wells, 45 St. Info: newcitycomedy.com.

RAPID FIRE THEATRE 10329-83 Ave. 448-0695 — TheatreSons Fridays at 11 pm, ChicagoSaturdays at 11 pm. \$10 at the door.

THE COMEDY FACTORY 408-3414 Gateway Blvd.,

ALT CINEMA

EDMONTON FILM SOCIETY Royal Alberta Museum, 12844-102 Ave. — Mondays, 8 pm. Fall 2007 Program "Hollywood Classics" Nov 5 *White Christmas*, starring Bing Crosby, Danny Kaye, Rosemary Clooney. Directed by Michael Curtiz. Info: 436-5625 or www.royalalbertamuseum.ca/events/movies/movies.htm.

GLOBAL VISIONS FILM FESTIVAL — Nov 1-4 Various locations. The 26th annual documentary film festival. Info: www.globalvisionsfestival.com.

METRO CINEMA Zedler Hall, Citadel Complex, 9852-107A Ave. Info: www.metrocinema.org. Global Visions Film Festival screenings.

Scotiabank Theatre Edmonton with IMAX

SHOWTIMES NOVEMBER 1-7, 2007

GARNEAU 8717, 100 STREET • 433-0778		RENDITION Highly 1:00, 9:35, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		MICHAEL CLAYTON Feb 12: 12:18, 1:30, 7:10, 10:40		CLARENCE VIOLETTA CINEMAS 4211 139TH STREET • 472-7000		CINEMA CITY MOVIES 12 130 OFFHS • 88 STREET • 479-9779	
INTO THE WILD Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		WETASKIWIN CINEMA 4 PLEX 1640, 16th • 465-3977		INTO THE WILD Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE HEARTBEAT RICK Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		ELIZABETH: THE GOLDEN AGE Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	
PRINCESS 10327, 87 STREET • 433-0778		SAW IV Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE KUNG FU Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		WE OWN THE NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		GOOD LUCK CHUCK Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	
THE DAREDEVIL UNITE Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		AMERICAN GANGSTER Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE GAME PLAN Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		WE OWN THE NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		3:10 TO YUMA Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	
LUST CATALYST Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		RENDITION Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		NORTH EDMONTON CINEMAS 14201-1276 Avenue • 732-2223		WE OWN THE NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		HALLOWEEN Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	
MAGIC LANTERN CINEMA 150, 10th Street, Spoken word • 462-2332		NEW WEST MALL 8 WEST END, 100, 10th Street, Spoken word • 462-2332		AMERICAN GANGSTER Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		30 DAYS OF NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		STARK: BLOOD'S HONOUR Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	
REF MOVIE Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		STREET WHITE Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		REF MOVIE Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		30 DAYS OF NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		UNDERDOG Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	
METRO CINEMA 100, 10th Street, Spoken word • 462-2332		HALLOWEEN Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		MARTIAN CHILL Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		WE OWN THE NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE BOYFRIEND Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	
GLOBAL VISIONS FILM FESTIVAL Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE HEARTBEAT RICK Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		REF MOVIE Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		WE OWN THE NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE BOYFRIEND Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	
VILLAGE OF THE SOOKS AND THE LADIES Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE HEARTBEAT RICK Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		REF MOVIE Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		WE OWN THE NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE BOYFRIEND Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	
ROCKY HILL AND THE GIRL SERIES Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE HEARTBEAT RICK Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		REF MOVIE Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		WE OWN THE NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE BOYFRIEND Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	
TAMBOURNE: MANGES, MURDER, MINING Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE HEARTBEAT RICK Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		REF MOVIE Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		WE OWN THE NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE BOYFRIEND Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	
CONFESSIONS OF AN INNOCENT MAN Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE HEARTBEAT RICK Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		REF MOVIE Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		WE OWN THE NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE BOYFRIEND Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	
AMIRA AND I MARRIED HER ANGEL Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE HEARTBEAT RICK Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		REF MOVIE Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		WE OWN THE NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE BOYFRIEND Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	
SATURDAY'S ARE FOR THE DEAD AND STAINWYTH FIELDS Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE HEARTBEAT RICK Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		REF MOVIE Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		WE OWN THE NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE BOYFRIEND Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	
EVERYTHING'S FINE AND SHIT AND CHICKS Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE HEARTBEAT RICK Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		REF MOVIE Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		WE OWN THE NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE BOYFRIEND Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	
THE GHOSTS OF ABU GHRAIB Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE HEARTBEAT RICK Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		REF MOVIE Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		WE OWN THE NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE BOYFRIEND Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	
GARAGE HARBOR AND A SUNDAY IN PRATY Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE HEARTBEAT RICK Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		REF MOVIE Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		WE OWN THE NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE BOYFRIEND Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	
SUNRISE: A STORY OF TWO HUMANS Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE HEARTBEAT RICK Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		REF MOVIE Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		WE OWN THE NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE BOYFRIEND Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	
GRANDIN THEATRE GORDON HALL, 100, 10th Street, Spoken word • 462-2332		THE HEARTBEAT RICK Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		REF MOVIE Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		WE OWN THE NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE BOYFRIEND Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	
30 DAYS OF NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE HEARTBEAT RICK Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		REF MOVIE Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		WE OWN THE NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE BOYFRIEND Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	
ACROSS THE UNIVERSE Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE HEARTBEAT RICK Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		REF MOVIE Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		WE OWN THE NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE BOYFRIEND Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	
THE GAME PLAN Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE HEARTBEAT RICK Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		REF MOVIE Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		WE OWN THE NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE BOYFRIEND Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	
THE CORNBREKS Feb		THE HEARTBEAT RICK Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		REF MOVIE Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		WE OWN THE NIGHT Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00		THE BOYFRIEND Feb 12: 1:30, 7:30, Sat 1:30, Sun 1:30, 7:00, 9:30, 10:00	

130. Coming Events

UNRESERVED Hardwood/Laminate Flooring Auction
 Nov 10/17, 1 p.m. Lindstrand Auctions, Camrose, Alberta
 1-800-251-1441: www.lindstrand-auctions.com

135. I Saw You

I saw you taking pictures at the Red Lepard concert from the front row. Please e-mail them to me at rlm333@yahoo.com

195. Personals

Attractive fit prof male age 49, confident, educated, grounded, great communicator (on all levels), open, fun, very patient, loves to travel, seeks a female (younger than I), to mentor and cherish. I desire an ongoing friendship. Shirley K. Slow is my personal circumstances and physical details are far less important than the personal compatibility we share. Let's start taking phone 740-4049 (feel free to leave a message) or simply email me at points_north@hotmail.com

200. Business/Invest. Oppor.

AAIM LOANS/Invest. Over
 Over the phone approvals. Debt consolidation, first, second, third, equipment, mobile, builder, interior. Anywhere in Alberta. 780-484-5834 Fax: 780-484-7345

AWESOME OPPORTUNITY with unlimited potential in Peace River, Alberta

Eighty-seat restaurant turnkey operation, \$150,000 or less at \$100,000/month, owner will carry. Housing available. Phone Sue at 1-780-616-7388

EARN UP TO \$OK/year - part time home based, free home delivery of pet food, 150 franchises in Canada, exclusive territories, marketing and training, free seminars, very multi-task. Call: 1-877-462-0056

FREE ATM MACHINE!

Cash ATM Network, looking for 150 locations to place free ATMs! Owners of stores, bars, etc. Zero cost to you. Make cash every transaction. No fees. Call: 1-877-286-5156. www.mrcash.com

GOOD INVESTMENTS - Excellent opportunities

2 and 3 acre developed residential lots. Percentage of lot investment. 7 minutes from Edmonton. 18 - 30 month investment. Turnover rate 25% rate of return per year. Andrea, Golden Square Developments 780-216-5119. Member of the Edmonton Chamber of Commerce

INVESTMENT OPPORTUNITY

Invest in the booming Alberta Real Estate Market. Return of 25% plus 24% profit share. RRSP eligible. Prime Alberta locations. Phone 1-877-500-3883 or go to our website www.albertawallbuilders.ca

NEED EXTRA CASH?

Get a \$1000 week on home stuffing envelopes. Call: 1-877-462-0056. Stamped envelope to Box 3881, Spruce Grove, AB T7X 3B1

NEED MONEY FAST

Immediate approval. Credit, age, income are no barriers, debt consolidation, interim financing, home purchase, small business start-up. Considerable Mortgage Loans and Loans. Members 888 1-780-452-5858

WABASCA TIME SHOP and 3 Bay Car/Truck Wash

Excellent business opportunity in the fast growing community of Wabasca. Excellent oil-based clientele, backs to prove it. Call Chris 780-849-8979

400. Courses/Classes

Make money with your voice! An evening Workshops, demos, private available. 1-843-8630 or www.creatingvoices.com

1400. Courses/Classes

TESOL Certified 5 Days In-Class/Online/Computer Job Openings Guaranteed
FREE Info Seminar: Tuesday @ 7pm, 100378 - 82 St. 1-888-270-2941 globaltesol.com

1500. Help Wanted - Alta.

ATTN: Local People needed to work from home doing 500-54500 P/TFT. Call Shelley (780) 719-9685

DR. JAMES BATTLE NOW TAKING APPLICATIONS FOR A 15 WEEK EMPLOYMENT PROGRAM FOR YOUTH AGED 16-30 YEARS FUNDED BY THE GOVERNMENT OF CANADA
 Call 488-1362 FOR INFORMATION

Mature female, must enjoy fashion and sales, fit position, experience necessary. Email resume brindalee@rodsedrive.ca or call Brenda Lee at 474-0413

New location of Oodie Noodle Box at West End (10089 - 170 Street) looking for cook, cashier and cooler helper. \$10/hr and up, depending on the experience. Contact Phung 530-1884, or 600-6662

Seeking an Energetic Happy Face Coffee Lover for all positions at the Varnsons Second Cup 10620 - 82nd ave. Please apply by email at secondcup@rodsedrive.ca or by fax 780-433-8452

1500. Help Wanted - Alta.

ATTENTION: Agricultural Journeymen Parts and Service Technicians. Did you know the John Deere Industrial Equipment dealers pay up to 30% more in hourly wages? Why not join the Brandt Tractor team at one of our 5 locations in Alberta or at one of our locations across Western Canada. We are also seeking resident technicians in Drayton Valley, Lac La Biche, Wainwright, Athabasca, Cold Lake, Bonnyville and Waskesieu. Brandt has been recognized as one of Canada's top 50 Managed Companies for the past 3 years you want a great career with a rapidly growing and dynamic company, send your resume to Brandt Tractor Ltd. Attention: Greg Davidson, 10630 - 176 St. Edmonton, AB T5S 1M2 Fax: 780-489-8891, cborn@brandt-tractor.com

CANMORE SEPTIC TANK requires Class three driver with airbrake endorsement in Canmore, Alberta. Excellent income potential. Call Kerry 405-692-7787 or fax 403-678-4176. Drivers abstract required.

CLASS 3 tank truck drivers with off road experience. Catered camp job. Two weeks on and one week off. Full-time. Fax resume with references. 780-529-5933

HEAVY DUTY licensed mechanic for small bus Drayton Valley shop. Call 780-621-1629

1500. Help Wanted - Alta.

DON'T GET SNOWED in without a good plan. Cheap Telephone Recruitment - first month only \$24.95 + connection fee. Free voicemail with connection! Phone Factory Recruitment 1-877-336-2274, www.phonefactory.ca

EDITOR WANTED The Sedgewick Community Press covers 10 municipalities in Flagstaff County. Housing affordable, competitive pay. New reporter on staff. Car, camera, laptop, etc. Resume: Kerry Anderson - tromka@telusplanet.net

ESTABLISHED Manufactured Home and RV dealership requires Home Sales Consultant with a flair for design and decor. Sales ability required. Will train. Salaried position with benefits. thomasv@telus.net

HARDWARE MANAGER The Kenderley Co-op invites applications for the position of Hardware Manager. The successful applicant will be responsible for all operations of the Hardware Department including budgeting, ordering, receiving and merchandising. Applicants should have a background in hardware retailing, demonstrated leadership ability and must possess good interpersonal and sales skills. The Kenderley Co-op offers a competitive salary, a comprehensive benefits package, and excellent opportunities for advancement. Please submit a detailed resume with salary expectations to: General Manager, Kenderley Co-op, 214 Main Street, P.O. Box 1120, Kenderley, SK S0L 1S0. Fax 306-463-0172. Email rmcadman@kenderleycoop.ca. We thank all applicants for their interest, but only those candidates selected for an interview will be contacted.

JOHN DEERE dealership requires experienced Technicians. Pay to \$31/hour, plus signing bonus, moving allowance, benefit package and a life style choice second to none! Call Murray or Randy at Ranchers Supply in Pincher Creek, Alberta, 1-800-565-0362

JOURNEYMAN TECHNICIANS Get in on the ground floor with an expanding General Motors dealership! We are looking for individuals with solid technical ability, strong diagnosis and trouble shooting skills, great customer service. General Motors experience is an asset. Submit resume and references to: Clark Dyck, Ulster Chevrolet (Lloydminster) 2101 - 5 Ave. Lloydminster, AB/SK, S9V 1Y7 Fax 306-825-2099 Email cdyck@ulsterchevy.com

1500. Help Wanted - Alta.

KODIAK WIRELINE SERVICES seeks employees with drilling (mud) or electric experience, or a Class 3 license. Send resume to Trevor, ibodden@kodiakservices.ca. Visit www.kodiakservices.ca

LICENSED PRACTICAL NURSE (full-time and part-time) - The West End Hospice is currently seeking your nursing skills and passion for making a difference. Visit www.westendhospice.com for more information

NOW HIRING Appliance Service Technician. Full-time employment for qualified, energetic individual. Base salary, company vehicle, overtime. \$28k/year journeyman wage. Start work at a family oriented, well known based business today! Call Gordon at 403-845-9805 in Rocky Mountain House, Alberta today!

PARTS AND SERVICE MANAGER Established RV and Manufactured Home dealership in Peace River, Alberta. Requires 10 years Housing Experience required. Info package on dealership and town available: thomasv@telus.net

PARTS PERSONNEL/Service Advisor openings @ Bonnyville/Cold Lake Chrysler Ltd. Good salary and benefits. Apply online now: www.bonnyvillechrysler.com Fax 780-826-6171. Phone 780-826-8900. Email nunamurres@bonnyvillechrysler.com

PHOENIX FENCE, Alberta's leading manufacturer, distributor and installer of Chain Link, Vinyl and Ornamental Fence, has immediate, full-time, career opportunities available in our Edmonton and Calgary operations for Experienced Chain Link Fence Installers. We offer stable, long-term employment with excellent wages, overtime, health benefits, performance bonuses. Relocation program available for out of town applicants. Call Dale 1-800-661-9847 for any inquiries. Fax resume 780-447-2512. Email dzaps@phoenixfence.ca

POSITION AVAILABLE Immediately for parts person journeyman with truck and trailer experience. Excellent wage and benefit package offered. Email resume to dwayne@emeraldtrucking.com or fax 780-323-4626

POSITIONS AVAILABLE Immediately for apprentices and journeyman technicians in our High Prairie shops. Also seeking a Journeyman for our Seal Lake shop. Excellent wages and benefits offered. Email resume to brian@emeraldtrucking.com or fax 780-323-4626

PROGRESSIVE LUMBER BUSINESS requires an experienced lumber estimator. Full-time position with excellent wages and benefits. Fax resume with experience to 780-482-3993. Email lumber1@telusplanet.net

RAMCO SALES, a rapidly growing Alberta construction and equipment dealer, is seeking JCB Compact and Ag Equipment Sales Personnel with experience for its Calgary and Inland locations. Contact Rick Ramias at rick@ramcosales.com. Fax 403-627-2848

SALES MANAGER needed at Drumheller Valley Times. Established chains, full benefits, base plus commission. Send resume to info@valleytimes.ca or call 403-823-6397 for more details.

SEEKING A CAREER in the Community Newspaper business? Post your resume for FREE right where the publishers are looking. Visit: www.awna.com/resumes_add

1500. Help Wanted - Alta.

SPORTS REPORTER/Photographer needed at Drumheller Valley Times. Excellent salary, full benefits. Send resume to info@valleytimes.ca or call 403-823-6397 for more details

SURVEYORS NEEDED for pipeline construction in Alberta. Experienced party chief also survey assistant. Experience an asset but will train. Call for more info 403-625-4657

VAC TRUCK DRIVERS for rig work. Experience drivers preferred. Must have 16 years experience. Minimum Class 3 license. Top wages, benefits. Fax resume/abstract 403-548-8138. 780-416-1498

WEBCO LEDUC, a commercial printing plant and newspaper located in Leduc, Alberta, requires full-time compositor. Knowledge of QuarkXpress, InDesign, Photoshop and Illustrator a must. Email resume to: kelly@webcoleduc.com

1600. Volunteers Wanted

Respected Volunteer Recruitment
 Red Cross Canada is energetic, caring & committed. Volunteer Prevention Educators to teach Relationship Violence Prevention to local youth. Training begins this fall. For more information go to www.redcross.ca/calcul or call: 423-2660

The Sexual Assault Centre of Edmonton is in need of volunteers to take calls on our 24-hour Crisis Line. The hours are self-determined and you can work from your home! For more info and upcoming training dates, contact us at 423-4210

Theater Network is looking for theater usher or concession volunteers, get free tickets! Call 453-2440

Volunteer for Theatre Network and Get Free tickets!!! Any Performer/Actor Call Eliza @ 453-2440

Volunteer Kitchen Help & Drivers Urgent! Needed! Edmonton. Meals on Wheels is seeking volunteer kitchen help for weekday morning shifts. Jobs are varied and the training is excellent. Volunteer drivers for routes all over the city are also needed. If you're available weekdays between 10 a.m. and 1 p.m. call Meals on Wheels. Find out how you can be part of our volunteer team. Call 429-2070. www.mealsonwheels.org

VOLUNTEER TUTORS needed for the 2006-2007 school year. Become a tutor and share the gift of reading. Call P.A.L.S. at 424-5514 to help change a life and receive training and materials are provided.

VOLUNTEERS NEEDED Your Litterbox Walk and Extra Knitting. Needles!!! knit warm items for other newly arrived immigrants. Call Lucea 424-3545, ext 230

VOLUNTEERS NEEDED! To assist new immigrants on the first time shopping trip for essentials. 2-3 hrs occasional weekdays. Call Judy 424-3545, ext 249

VOLUNTEERS NEEDED! To help Somali children with homework. Begins in September. 2 hrs/week. Northside location. Call Judy 424-3545, ext 249

VOLUNTEERS NEEDED! To teach English to adult immigrants. Flexible days/week, days/evenings, 3-4hrs/week. No experience necessary. Various locations. Call Judy 424-3545, ext 249

2005... Artist to Artist
 3 male! 1 female aboriginal actors 20's & 30's & 4 male actors 30's needed for non-pay student film. Spencer 962-7885

Professional original bands re-recording, editing, mastering and mixing. Book your appointments now. Affordable rates. Call (780) 332-2919, (780) 332-3938

Student Film-Maker seeks male actor for leading role in young native boy for student role. Call Dan @ 905-5191

Studio time available for solo artists or bands during October and November. Call Damian 994-6285

The Children's Educational Safety Services in partnership with Sunbelt is seeking the following Volunteers/Artists to help with mail promotions: Clowns, Storytellers, Children Entertainers, Balloon Artists, etc. Supplies provided. Please call Laura at 907-5459 if you can help.

2010... Musicians Available
 25yo 15yo Piano, Guitar, Bass, Drums, w/ Digio2. Wants fun program/walking, preferred drums.

Great singer! ready for new challenges. Comes with rhythm mandolin, clawhammer banjo, guitar and sometimes bass. Gimme a chance! 780-223-8487

Planet Organic

A career that feeds the planet and your soul.

Want to help make the world a better place? Join the Planet Organic Market team of talented and enthusiastic people. We offer a supportive work environment, competitive salaries, generous store discounts and excellent opportunities for advancement.

Currently we have career opportunities for cooks and bakers with strong food prep and service skills to prepare wholesome and delicious foods from our established recipes. You'll work prime day time hours and cook exclusively with natural and 100% organic products!

If you're hungry for a job that's good for you and good for the Earth, please send your resume to careers@planetorganic.ca. For more information about Planet Organic Market, please visit our website at www.planetorganic.ca.

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November 1 - November 7, 2007 • Edmonton

2010. Musicians Available

Lead/Bass player available for country/rock band w/ vocals. Phone 443-1153 after 6pm. Ask for Joe

Singer/Guitarist w/ influences VU, the Yardbirds, the Clash, Dylan, X, Sex Pistols, the Who, the Verve, tramp
@hotmail.com

2020. Musicians Wanted

2 piece indie folk requires percussionist. Call Jake/Shawn @ 669-9626

A semi-retired or retired lead guitar and bass player wanted for Legends and seniors functions and occasional dances. P/T. 942-4973

BAND NEEDS LEAD GUITAR PLAYER TOWN/EQUIPMENT, GOOD TRANSPORTATION & GOOD ATTITUDE A MUST! CALL 999-0567

Band with Jam Space and CD seeks drummer & second guitarist NO METAL. 217-5995 after 6

Bass player wanted for established metal band. Call 484-8615

Christian start up band looking for back up vocals and second guitar player. Experience and own gear an asset. Contact 996-2979.

Dedicated well-established original rock band seeking experienced drummer. Serious inquiries only. Call Pete 474-1733

Drummer needed for an experimental rock trio. Influences range from the Beatles to Tool. Call Adrian 642-9725

2020. Musicians Wanted

Drummer wanted for classic rock band, rehearsal in St. Albert on Thursdays 419-3095

Drums, bass, and keyboards wanted for new wave sounding band. Demos available. Leave msg 423-4475

FACE FIRST looking for drummer & bass player, serious inquiries only. Call Johnny 471-4710

Folkies required: finger-pickier not afraid of swing chords, gentle drummer & bass for product sales/performance. Take the risk! 780-433-4487

GUITARISTS, BASSISTS, Pianists & Drummers, vocalists needed for good paying teaching jobs. Call 429-2262

HAVOC needs a guitarist; pro gear, experience, backing vocals and hair required. Ozzy, Van Halen, Dio
L rex, audio@shaw.ca

Hear you all drummers! Mama Rapper wants to make a drumming band, singing, rapping, clapping. If you can fence it than chance it. 479-0778

Killer Cowboys seeks a professional drummer. Call John at 913-7327

King Ring Nancy now seeking prof. drummer. Check us out myspace.com/kingsringnancy or call Kevin 642-2608

Mature bass player needed for high energy top 40 rock cover trio. Phone 237-7769 after 6

2020. Musicians Wanted

Male singer wanted for cover/original band INFL. Foo Fighters, OLP, Kings of Leon. Please call 953-6768 MUST-BE-HUMAN

Old school metal band needs vocalist. No posers or addicts. Serious inquiries only. Call Dean 461-1932

Popular cover act seeks Bass player. Talent and energy are crucial. Incubus, Rancid, Goldfinger, RHCP. Contact 423-23521 Email: saxsting73@gmail.com

Pro bass player needed: must be creative and looking to experiment. Influences Tool, Mastodon, Pink Floyd. 221-0419

Singer needed for Ozzy/Sabbath tribute Wicked World. Call Dan 660-7665

Singer wanted, pro studio work, guitar rock plus, internet marketing, local gigs, great opportunity. Mike 920-5417

Skilled mature bassist and drummer needed for band with EP. Call Jeff at 962-0915

The ChettoBlasters are still looking for a lead guitar player. Call Jimmy at 699-6946

The Ozzy Ozmonds cover band seeks bass player. Talent and energy are crucial. Incubus, Rancid, Goldfinger, RHCP. Phone 423-23521 Email: saxsting73@gmail.com

2020. Musicians Wanted

These Bright Lights require bass player, ages 18-30. Listen at www.myspace.com/thesebrightlights Leave message @ 453-9390

Wanted lead country guitar player for part-time work, Red Water and surrounding areas. Some days, some afternoons. 942-4973

2040. Music Instruction

Guitar lessons - All Ages and Styles - 20 yrs. Experience. Visit www.guitarinstructor.ca or call Billy 490-6169

2070. Studio/Rehearsal Space

Professional original beats recording, editing, mastering and mixing. Book your appointments now to record your demo, single, mixed tape or album. Affordable rates. Call (780) 932-3919 (780) 932-3938

REHEARSAL SPACES for rent. Clean. 24 hour access. Call Brad @ 439-1889

2170. Dance

FLAMENCO DANCE OR GUITAR. Fridays & Sundays. 11205-107 Avenue, Edmonton. Call 1-780-349-4843 or e-mail garcia@telusplanet.net

2200. Massage Therapy

Asian Massage, Swedish Relaxation massage, deep tissue and lymphatic drainage. Monday-Saturday 9am-5pm Senior Discount. Lily 405-8083

2200. Massage Therapy

IF YOU'RE TIRED OF INEFFICIENT THERAPY. Therapeutic Massage. Herd 1-780-632-3515 (Vegreville) 1-780-868-6139 (Edmonton)

MOBILE SPA THERAPY & INCALL BODYWORK - by Sue Quality Massage Therapy in a 1016 Rte. Downtown Space. (Mobile Avail.) Good Heart. Good Hands & Good Listener. (Feel free to Vent!) 428-1965 or 920-1965.

PLEASE NOTE THAT THESE ARE PROFESSIONAL MASSAGE THERAPY BUSINESSES AND ARE STRICTLY NON-SEXUAL

RELAXATION MASSAGE integrating into Acupuncture, Aromatherapy and Reflexology will help you improve your general health and well being at any age. Janina (780) 238-8108 by appt. Center 82, #103, 6925-82 Ave. Edmonton, AB.

SWEDISH-CALIFORNIAN massage. 20 years experience. Old Strathcona. Also evenings and weekends. Almasta 405-8765

Transformational Massage, Tantra Massage, Sexological Bodywork with a 20 year expanded licensed therapist. Janet Lee 780-633-5623 www.secretsofna.com

3010. Auctions

ANTIQUE AUCTION, November 4, 10 a.m., Aberdeen Hall - East of Innisfail. Furniture, clocks, watches, Royal Dux, Murano glass, Moorcroft, toys, unique collectibles. Pilgrim Auction, 403-556-8555, www.auction-sales.ca

LEARN TO BE AN Auctioneer at the Western Canadian School of Auctioneering, Oct. 29 - Nov. 9/07. Call 1-888-954-3891 for free brochure, www.wolfauctions.com

PROVINCE-WIDE Classifieds Reach over 1 million readers weekly. Only \$249 + GST (based on 25 words or less). Call this newspaper NOW for details

THINKING AUCTION? Guarantee your results with Ritchie Bros. Auctioneers. Whether it's equipment, real estate, livestock or a complete farm disposal. Contact us today! 1-800-491-4494; rbaction.com

UNRESERVED AUCTION: Fully-serviced home sites in Thomson Lake Regional Park, Saskatchewan will be auctioned in Edmonton December 13, by Ritchie Bros. Auctioneers. Leasehold interest. Visit www.rbaction.com/thomsonlake or call 1-877-675-5263.

3210. Misc. For Sale

2006 ROUGHNECK TRAILER offhired ready. Like new, never smoked in. 75 gal propane tank. Appraised at \$45,000. Call Elmer 780-826-1161; 780-573-9273. Reasonable offers only.

3210. Misc. For Sale

AFFORDABLE PHONE reconstruction. Bad credit - no problem. Call Tembo Telecom and ask about our new customer special. Sign up online and save \$20. 1-877-266-6338. www.tembo.ca

ALLIED STEEL Buildings for sale. Delivery to any job site in as little as 6 weeks. All buildings sold with Canada stamped drawings. Call 1-877-99-STEEL (7-8335). Promotional Code: CCNA Alberta.

BED, QUEEN, orthopedic Pillow-top mattress/box-spring. New. Still in plastic. Full warranty. Cost \$1300; sell \$375. KING size, extra-thick. cost \$1700; sell \$650. Will deliver. 403-371-1400

FIREWAX MADE EASY! Large or small operation maximum production. See video at www.apacheforest.com. Dealer inquiries welcome. 1-866-996-0007

GREY CUP TICKETS at Centre Field in the front row, including 7 nights hotel accommodations. Leafs vs. Canadian and Raptors vs. Bulls tickets. Limousines and optional airfare. November 21-28. See www.dashtours.com or call Dash Tours. 1-800-265-0000

HOT TUB 2007. New still in plastic wrap. Ozonator, full warranty. Cost \$8,500, sacrifice for \$4,200. Call 780-265-2426

HOT TUB/SPA - All options, with cover, 2007 model. Brand new, still in wrapper. Cost \$9,900. Sacrifice \$3,800. Call 403-633-9767

CLASSIFIEDS

WORD AD ORDER FORM

Non-Adult Line Ads

15 Words or Less	\$6.89 + GST
Each Additional Word	\$0.25 + GST
Bold-Flat Rate	\$2.50 + GST
Centred (first line)	\$2.00 + GST
(each additional)	\$0.50 + GST
Blank Line	\$2.00 + GST

DEADLINE MONDAY AT 3PM

*FREE HEADINGS: Artist To Artist, Musicians Available, Musicians Wanted, Volunteers, I Saw You (provided the ad is not for profit) You can list up to 15 words or subject to regular pricing. Free ads run for 4 weeks

BUY 6 WEEKS AND
GET ONE MORE FREE!

BUY 12 WEEKS AND
GET THREE MORE FREE!

name	heading	number of weeks
address	credit card #	expiry date
daytime phone	MC VISA AMEX	signature

PRINT YOUR AD CLEARLY IN THE SPACES PROVIDED



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3210. Misc. For Sale

MATTRESS FINAL Clearance Sale Nov. 3. Memory foam mattresses NASA technology. Compare to \$800 \$2000 retail value. Queen \$329, King \$449. People sold out, inventory sold out. Healthrest 10821 - 182 St. Edmonton. 1-780-444-0789; www.healthrest.net

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POOL TABLE, 8 ft. Professional Series, Solid Wood, 1' state, all accessories. Brand New, still boxed. Cost \$8200. Sell \$1950. 403-266-0979

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SIDNEY CROSSER Game Wed. Dec. 5 Only Penguins game in Edmonton for the next 3 years! Hotel, dinner, and tickets included. These tickets are for fans in rural Alberta/NT only. Seats are limited so book early. See www.dashours.com or call Dash Tours 1-800-265-0000

STEEL BUILDING SALE! Ontario manufacturer direct! Take now or deposit holds till April. All models and sizes are available at this low price! Pioneer 1-800-668-5422

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3240. Travel/Trade

ALL INCLUSIVE PACKAGES. Book online at www.canadatravel.com or call 1-800-475-2206. Vacations. Use code N474327 for discount or call us toll free at 1-800-563-5722.

HARD TO BREAK

Life in plastic: no so fantastic

MY MOMENT OF PLASTIC PANIC came a few months ago. As a science writer, I've spent the past several years following the steady stream of research into the disturbing effects of the chemicals that leach into our bodies from everyday plastic objects. I'd managed to stay pretty calm about these unsettling discoveries, but then I went to yet another presentation where renowned scientists described new, peer-reviewed findings on how plastic's ingredients may cause

reproductive abnormalities and obesity. Afterward, I huddled with the other journalists present, brimming with uneasy questions: Does this mean we should ditch our refillable plastic water bottles? Is it safe for our kids to chew on plastic toys? Should we try to go completely plastic free?

It's one thing to use cloth shopping bags in the name of eco-friendliness or to forswear plastic cutlery in the pursuit of style; it's another to eschew plastics because they

might be a health risk. But are you about to give up your computer or cell phone? What about your bike helmet or your child's car seat?

Your contact lenses? Your toothbrush? Probably not. Then what? To do about the alarming fact that plastic's chemical constituents are percolating throughout our bodies, apparently interfering with our metabolism, our sex organs, and our children's neurological and reproductive development? The Centers for Disease Control has found two compounds—phthalates, used in polyvinyl chloride (PVC) plastic, and bisphenol A, a building block of polycarbon-

See Plastic, page 45

CRUISING THE COSMOS

with THE KID NOVEMBER 1 TO 7

SCORPIO (Oct. 23 - Nov. 21)

You'd best remember that Scorpio might be the iceberg. Whatever you see, there's a lot more under the surface. That's what the approach in "Warship" don't know and won't. You keep it on the down low. You may lose a big chunk, but a ship that wants to tangle, they're going to get sunk!

SAGITTARIUS (Nov. 21 - Dec. 21)

You're gonna meet someone during the week who's gonna hold the key to the opportunity you seek. Now just cause the key's dangling in front of you, don't sweat it and race in just in, or you'll wind up with nothing and they regret it. Give the process time to unfold and when you're ready, to receive, you will be told!

CAPRICORN (Dec. 22 - Jan. 19)

You're in danger of displaying the same self-destructive self-righteousness as the Black Knight from Monty Python and the Holy Grail. If you do, you're doomed to fail. Which of the following is really defeat? Staying complete and letting the other knight pass or being chopped down till you're only a head, torso or ass?

AQUARIUS (Jan. 20 - Feb. 18)

Right now, you're not sure what you ought to do, so you listen to your pride and wait for them to come to you. Well, you might be waiting longer than they expect. If you don't find the guts to be more direct, this week, it's time to swallow your pride and let 'em know how you really feel inside!

PISCES (Feb. 19 - March 20)

Right now, what you need is some old sergeant advice. Why? Cause you ain't gonna get no satisfaction till you're truly motivated and, right now, you're just still on your lousy and could use a heckuva push. If you want it, get out there and grab it. You ain't gonna get anything, y'aghabbit!

ARIES (March 21 - April 19)

Don't worry if you think it's lost and it's hopeless, then you're gonna be happy to learn that by next week, with the help of the new moon, the ideas gonna rain. Don't expect results right away, but let's bring your will and desire into play, your success'll swiftly build, day after day.

TAURUS (April 20 - May 20)

When it comes to the other side of the fence, it's one thing to think that the grass is greener and another I think that the yard might be cleaner. Who died and put you in charge of cosmic control? Don't stick your snout into other folks' business after you've dealt with how messy your own yard is!

GEMINI (May 21 - June 20)

Sometimes, in midlife affairs, if to save your own skin, you've gotta make some tough decisions. Of course, this won't always make you a popular guy, but if you don't do it, the situation'll worsen. This week, you've gotta step up to the plate and do what's best for you even if it's somethin' you'll regret.

CANCER (June 21 - July 22)

A caterpillar dies so a butterfly may exist, but after it's flying high in the sky, how much do you think it'll regret it was missed? Heck, it probably don't give a toss 'cause it's more of a gain than a loss. Instead of being sad 'cause somethin's gone or dead, you'll be happy when you see what's in store for you on ahead!

LEO (July 23 - Aug. 22)

If life was a big game of Risk, would you be content to confine yourself to one continent? Well, that's why would you be happy stayin' where you stand, when clearly the time has come to expand? You've run out, you need more. What day, waitin' for? Use the power at your command to go out and conquer some land!

VIRGO (Aug. 23 - Sept. 22)

This week'll be like losin' 40 pounds fast. Whether through unanesthetized liposuction or a week-long bout with a bad flu, it's gonna be fairly painful for you. But at least when it's over, you won't be carryin' around so much weight on self-hate and without all that extra baggage, life's gonna be great!

LIBRA (Sept. 23 - Oct. 22)

This is a good weekend to let your mind run willy-nilly in all directions at once, even if it's silly. It's just an experiment inside your head to see if you followed certain paths, where you'd be headed eventually. Explore your alternatives in minute detail, and when your choice is made, there's a lot less likely to fail!

You can contact The Kismet Cruising the Cosmos at kismet@hotmail.com

4001. Farm Stuff

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5003. Real Estate Misc.

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A PERFECT RETIREMENT. Quality Gate Patio Homes Central Vancouver Island. Ocean, Ocean Pointe, Barbara, Bezaau, 250-245-3070. www.remaxcoast.bc.ca

COSTA RICA Ocean, river, mountain view estate lots. Affordable paradise. Starting at \$60K. Excellent terms, financing available. Don't miss this pre-construction opportunity. www.pacificac.com 1-800-993-0962. Monday - Friday

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5003. Real Estate Misc.

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5130. Apartments For Rent

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7245. Misc. Services

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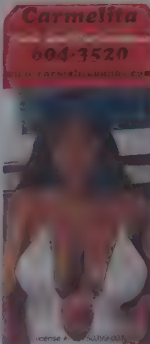
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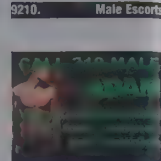
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Plastic

Continued from page 43

ate plastics—in the urine of a majority of Americans tested. Both chemicals are short-lived once they enter the environment, but they're being scrutinized for their potential to mimic and disrupt our hormones—even before we're born.

"Today there are no babies born without measurable levels of phthalates," says Dr. Shonna Swan, director of the Center for Reproductive Epidemiology at the University of Rochester School of Medicine and Dentistry. Phthalates, which are used to give flexibility to PVC (a.k.a. #3 plastic—though it's rarely labeled), turn up in both car and teething toys, shower curtains, upholstery, flooring, medical equipment, and countless other products, including cosmetics. Animal studies have linked phthalates to the same genital abnormalities that are now among the most common birth defects in American baby boys. "We're not yet sure what level of exposure produces these adverse effects, but they are a real concern," explains Dr. Paul Foster, a senior researcher at the National Toxicology Program.

Similarly inescapable is bisphenol A, which seeps out of polycarbonate plastic when it's heated or exposed to acids and also as it ages. Sometimes labeled #7, polycarbonate is used in baby bottles, transparent reusable water bottles (but not the bottles water is sold in), food packaging and utensils, coffeemakers, kitchen appliances, and numerous other products. Bisphenol A also forms the epoxy resins used to line food cans and is in dental sealants. It mimics the effects of estrogen and has been linked to prostate cancer and precancerous breast tissue in animal studies. Low doses have prompted chromosomal abnormalities in human uterine cells in vitro. And, as shown by recent headline-grabbing studies, bisphenol A also appears to cause mice exposed in the womb to be predisposed to obesity.

Wondering what to do with all this information, I put the question to some of the scientists issuing these unsettling findings. None of them gives plastics the all-clear. One leading bisphenol A researcher, Frederick vom Saal of the University of Missouri-Columbia, never uses plastic dishes for hot food or in the microwave. Dr. Theo Colborn, a pioneer of endocrine-disruption research, steers clear of plastic food containers. "I put everything into glass," she told me.

Other researchers are also cautious. "I don't want to induce panic, but I think we should be addressing women of childbearing age," says Foster. Because phthalates and bisphenol A seem to have the greatest impact in the womb, he and Swan suggest that women who are pregnant or are planning to conceive take the most precautions. "These fetal effects are permanent and irreversible, while impacts of adult exposure appear to be reversible," explains Swan.

Fortunately, bisphenol A is relatively easy to avoid during pregnancy, says Dr. Hugh Taylor, chief of reproductive endocrinology at the Yale School of Medicine. He recommends that expectant women avoid polycarbonate food containers, skip canned foods, and delay getting any dental sealants unless absolutely necessary. Phthalates are a bit trickier to avoid, since they have so many applications. But Swan recommends avoiding PVC food containers.

The U.S. Food and Drug Administration asserts that these plastics are entirely safe, while the American Chemistry Council urges consumers to ignore "scare stories." But public concern is already changing the marketplace. The European Union recently banned three kinds of phthalates in products for kids. San Francisco bans products for young children that contain certain phthalates; California and other states are considering similar bans. Meanwhile, Mattel and other toy makers have eliminated phthalates from teething rings, and brands such as Born Free sell bisphenol A-free baby bottles (though less expensive colored bottles also do the trick).

Meanwhile, I haven't ripped up my vinyl flooring or stopped using plastic shampoo bottles. But I am trying to limit my plastic intake. I've switched to stainless steel for my water bottle and commuter mug and swapped my plastic coffee-filter cone for a ceramic one. I'm also pickier about what plastic I do use: I had to do some sleuthing to find out if the unmarked plastic tumblers at a neighborhood cafe are PVC. (They aren't.) Meanwhile, plastic's dirty secrets, like the stuff itself, will stubbornly hang around.

ELIZABETH GROSSMAN
FIRST PUBLISHED IN MOTHER JONES

Spanking and splashing

Some of Josey's readers get off on wading, others on whacking

DEAR JOSEY,

My boyfriend wants to get into spanking. Do you have any suggestions on how to get into it?

Slap Happy

Dear Slap,

Why, you just put that young man over your knee and spank his bottom for even thinking such a thing.

Seriously, if you wanna get into some serious spanking, there's lots to consider and lots of folks out there willing to offer advice. The spankers I've talked to say it's best to warm things up with a little bum massage and some pinching and squeezing. This prepares the bum for what's to come and causes your brain to release neurotransmitters that up the pain threshold. The more of these brain chemicals you release, the more pain you can take. Your pain threshold is greatest right before orgasm so you can really go whoaky. Be prepared, however, because once you come, the chemicals wear off and your tushy might feel like it's just been sitting on a hot burner.

Most importantly, be careful because you can seriously hurt someone if you don't know what you're doing. If you value your kidneys, you need too make sure you don't hit too high, for example. If you're wanting to get into some serious corporal stuff, do your homework. Start with a site like dillingerspanking.com or spankingblog.com or pick up a copy of *The Complete Spanker* by Lady Green (greenerypress.com).

DEAR JOSEY,

I'm a straight 40-year-old male. For as long as I can remember, wet clothes have turned me on. I find the sensation of cloth-

MY MESSY BEDROOM

JOSEY VOGELS

ing wafting around me in water or of wet fabric clinging to my skin out of water to be very erotic. I take many baths and showers fully clothed. My sexual fantasies almost always feature images of women in wet clothes, walking in the rain or swimming fully clothed.

Thanks to the internet, I have found I am not alone. I, like other wet-clothing enthusiasts, am concerned that women will be weirded out when I tell them what really turns me on. How might I find acceptance and share my turn-on with someone special?

Wet and Wild

Dear Wet,

You're right. In fact, there's a whole world of wet-clothing enthusiasts out there who are part of a fetish subgenre known as "wet and messy," or WAM, which brings new meaning to the name My Messy Bedroom. According to one source on the Ultimate Wetlook Directory (www.umd.net)—a directory with links to hundreds of WAM sites—WAM is a catchall phrase that describes a variety of fetishes that include the following: clothing and/or hair either undervator or dripping wet; wallowing in mud and getting "sucked" into quicksand and deep mud pits; "messy" substances like syrup, pies, paint



WHAM BAM THANK YOU MA'AM

Spanking can be a bottomless thrill, provided you do it right!

and the like. WAM does not include water sports (pee play), scatology or other bodily-fluid activities that might technically make you wet.

I found Jewish WAM groups, Japanese WAM, the Dutch Wet Club ("for people who want to get wet without getting naked"), which holds regular pool parties (I guess everyone fights to be the first to be thrown into the pool with their clothes on), and forums where WAM enthusiasts debate the joys of wet pants over wet leather.

Isn't it wonderful the way the Internet brings communities together?

Admittedly, being aroused by people in wet clothes isn't exactly a fringe sexual interest. WAMmers find wet, clingy, see-through clothes erotic—which would make most of us

women more open than others. I'm afraid you'll have to take the risk and hope you find someone who is equally enthusiastic or doesn't mind an occasional hosing down.

If you value your kidneys, you need to make sure you don't hit too high.

WAMmers. (Wet T-shirt contest, anyone?) But groups of guys getting together to go swimming with their clothes on is a little different than skimpily clad *Playboy* models frolicking in the surf. As is finding fully dressed people completely submerged in water arousing. In some cases, people in the latter category are aroused by breath control and sexual asphyxia and find the danger of near drowning to be exciting. (Kids, do not try this at home.)

I have no idea what it is about showering in your clothes that arouses you, but you're right in assuming that many women might be a little weirded out by it. Luckily, some

You mention that most of your sexual fantasies include the wet look, but you don't say whether or not you can get aroused without it. A true fetishist can usually only be aroused by the sexual act when his fetish is involved. If you can't have sex without some form of water play, like too much of any one thing, anyone might find it a little tiresome after a while, just like one might get tired of doing it in the bedroom every single time.

If this is the case, you may have to find someone who is equally excited about making a splash every time. And lucky you: thanks to the Internet, you can.



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Is it worth a lifetime of boring sex to marry a nice guy?

Especially if I'm so ridiculously horny that I've started screwing my ex-boyfriend again?

I AM CURRENTLY DATING A GUY WHO IS NICE, funny, has a good "dating résumé"—i.e., never married, good job, no issues. I have a good time when we are together and he treats me fine. The problem is that he has the most ridiculously boring sex. Super-vanilla, totally predictable, and I never come. There's no foreplay, he rarely gets pussy, and when he does it's not good. It's totally frustrating, but I try not to put too much weight on it since other aspects of our relationship are ideal.

As a result of this unfortunate circumstance, I have started to have sex with my ex. He and I have the most incredible sex. It's kinky, delicious, and the most satisfying I've ever had in my life. He worships my pussy. He carries a pair of my panties in his pocket and just knowing this makes me want him even more. The reason our relationship ended, though, was that he's very committed to his job, which leaves little room for a significant relationship (a potential marriage). Thanks to my mini-midlife crisis, I think I fucked up a good thing. I have someone now who I could be in a committed relationship with, but it's sexually unsatisfying and suddenly I could give a rat's ass about a "significant relationship."

The question I have for you is this: How much weight should a person put on good sex in a long-term relationship? I can't imagine having to masturbate for the rest of my life just to end up with Mr. Nice Guy. What should I do about this mess?

An Unmarried Woman

How much weight the average person should place on good sex in an LTR is irrelevant, AUW. The relevant question is how much weight you should put on good sex in your LTR. And your slutty, slutty actions of late reveal the answer: shitloads.

You're doing a nice, funny guy who treats you well—he's marriage material—but the sex is so busy you're cheating on him with your non-marriage-material ex. So what have we learned about ourselves in our current relationship, AUW? That you're the type of person who will cheat on a nice, funny guy if she feels deprived of good, hot sex. Therefore it would be in your best interest—and your future husband's best interest—to be with a guy who isn't merely nice and funny, but also good and hot. Wouldn't you agree?

So here's what you need to do about this mess: provided you've told Mr. Nice Guy you're not satisfied, introduce him to a few of your kinks, and given him pointers on how you like your pussy eaten, all to no avail, then it's time to dump the motherfucker already. He needs to find a woman who isn't interested in hot sex, or thinks the sex he enjoys is hot, and marry her. If you're still interested in an LTR and your hot ex isn't, you need to stop fucking your ex and pour that energy into finding a nice, funny man who is marriage material and great in bed. They're out there.

I'M A 42-YEAR-OLD GAY MAN WITH A superhero fetish. Like a lot of fetishists my age, I assumed I was alone until the Internet came along. I've since met several times with like-minded guys for costumed roughhousing and bondage. The first time I did it, it was incredibly hot, but since then, it's felt like something's missing. Even when they're sexy and friendly, it just feels lacking somehow. At times, I even feel a bit ridiculous. (Given that I'm a white-collar professional pretending to be a Lycra-suited crime fighter, I'm sure it's not much of a stretch to see why I feel silly.)

So my question is this: Am I just being too uptight, or are there some fantasies that are better left to the imagination?

Part-Time Batman

Savage Love

DAN SAVAGE

Some fantasies are better left to the imagination, PTB, but yours hardly strikes me as one of them. A superhero/bondage fetish—always a combo platter, thanks to the frequency with which Lycra-clad superheroes are bound and gagged—is charming and harmless compared to some other fetishes. But if acting on your fantasies isn't working for you, PTB, if indulging makes you feel bad, well, then don't indulge.

I have to say, though, that my superpowers detect a conflict between the person you are in your everyday life (white-collar professional) and the person you are in your erotic imagination (Lycra-clad superhero), with the former viewing the latter as slightly ridiculous. Perhaps you'll feel better about acting on your fetish if you accept that it is a bit ridiculous and reassure yourself that there's nothing necessarily wrong with making yourself a bit ridiculous in pursuit of sexual pleasure. Everybody feels a bit ridiculous after sex, PTB, even if they're not washing spunk out of their Batman costume. Lighten up and enjoy.

YOUR ADVICE TO AUNTIE MAME LAST WEEK is a pristine example of why I love your column, but I have a quibble! You ended that column by recounting a tragic death and issuing a stern rule: "Never leave a tied-up person alone, kids. It's dangerous and dumb."

To quote my little niece, that is SO unfair!

My boyfriend indulges in my love of bondage all the time. He's got a sweet face and you should see the muscles on this kid, Dan! They're exquisite, and they look even MORE exquisite with ropes all over them. Sometimes we add the extra thrill of doing it outdoors. I have a deck that's entirely surrounded by trees—no peeking possible—and sometimes I'll tie him to a chair or a post out there.

And sometimes, once I have him secure, I'll take off—with him feigning outrage and straining to get loose. When I get back, after taking in a movie or doing some shopping, he'll still be there, all pumped from his struggling—and horny as hell! When I let him loose after having left him, the lovemaking is pyrotechnic.

Are you really going to order me to give that up, just because two idiots managed to manslaughter somebody?

Sincerely Aspiring For Exemption

I won't order you to give that up, SAFE, provided you send me some pictures of your boyfriend tied up on your deck.

Nevertheless, it's not safe to leave a tied-up person alone. What if there's a fire while you're at the movies? What if while you're out shopping, the boyfriend panics, hyperventilates, passes out, and falls against the ropes in such a way that restricts his breathing? What if a rabid raccoon gets onto your deck and chews his dick off? Tragic scenarios—I've got a million of 'em.

You and the boyfriend are free to decide

if the risks you're running are worth the pyrotechnic sex you're having. You can take steps to minimize the risks—if he's not hooded or gagged, for instance, he's at less risk of asphyxiating—but leaving a tied-up person alone always involves an element of danger. If danger is part of the thrill, well, you're adults and you can do what you like. But let's be realistic about the risks and potential consequences—which can include manslaughter charges.

Oh, and I'm glad you appreciated my advice for Auntie Mame, who was con-

cerned about how her brother is treating her swishy five-year-old nephew. But not everyone agrees. To read more letters about my advice for Auntie Mame—and more letters about drinking piss—go to www.thestranger.com/savage/mame.

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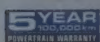
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